

ANIMAL LIFE IN ITALIAN PAINTING



ANIMAL LIFE IN ITALIAN
PAINTING





THE VISION OF ST. EUSTACE
BY PISANELLO

NATIONAL GALLERY

ANIMAL LIFE IN ITALIAN PAINTING

BY

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P R E F A C E

I OWE to Mr. Bernhard Berenson the suggestion which led me to make the notes which are the foundation of this book.

In the chapter on the Rudiments of Connoisseurship in the second series of his *Study and Criticism of Italian Art*, after speaking of the characteristic features in the painting of human beings by which authorship may be determined, he says: "We turn to the animals that the painters of the Renaissance habitually introduced into pictures, the horse, the ox, the ass, and more rarely birds. They need not long detain us, because in questions of detail all that we have found to apply to the human figure can easily be made to apply by the reader to the various animals. I must, however, remind him that animals were rarely petted and therefore rarely observed in the Renaissance. Vasari, for instance, gets into a fury of contempt when describing Sodoma's devotion to pet birds and horses."

Having from my schooldays been accustomed to keep animals and birds, to sketch them and to look

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for them in painting, I had a general recollection which would not quite square with the statement that they were *rarely petted and therefore rarely observed* in the Renaissance.

To test this recollection I began to make a detailed examination of the Italian pictures in the National Gallery, a work which, extended to other galleries as opportunity allowed, has afforded me many interesting hours from time to time since. As a result my first impressions were more than confirmed.

My present aim, however, is a more modest one than to controvert the statement of Mr. Berenson, to whose discernment and wide knowledge all students of Italian painting to-day owe so much, and to whom my own indebtedness is abundantly evidenced throughout these pages. It is rather to utilise his hint in such a way as to help the general reader to a better appreciation of a side of the painter's thought and work which is often passed over, but from which a good deal may be learnt.

These notes are not intended for the specialist, either in art or zoology; their aim is to stimulate inquiry rather than to add to the knowledge of a necessarily small expert class. They have been put together in the hope that they may be useful to lovers of nature in opening an avenue to the painter's mind, as well as to

PREFACE

lovers of art in helping towards that truer observation of nature which is a result and justification, if not an aim, of painting. They do not attempt to deal with higher æsthetic problems; their intention will be fulfilled if they lead to a more sympathetic contact between the reader and the painter.

My own experience in accompanying artistically untrained people round the National Gallery has been that it is often the loving painting of nature, of flower, animal, or bird—for example, Titian's *Bacchus and Ariadne*, or Giovanni Bellini's *Peter Martyr*—which first makes this contact. When it is once made, the painter has his chance of saying what is in his mind with some hope of response. "It takes two to speak truth," says Thoreau, "one to speak and another to hear," and the same principle applies in the case of truth pictorially presented.

Many of the descriptions of pictures in current books, even in those by competent critics, are strangely inaccurate when they come to deal with the life of nature depicted in them. I can hardly hope that in attempting to cover so wide a field I have myself in every case interpreted the painter aright. I have generally backed my own judgment, but I have to thank Dr. Sherwill Dawe for reading the MS. and for the benefit of his knowledge and advice in several

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doubtful instances. To Mr. Charles S. Lodge also I am greatly indebted for his careful criticism of the later proof-sheets.

The references are as far as possible to books which are easily accessible, and to translations rather than to the original texts. In cases where the translations are my own I have, however, given references to the originals.

It is obvious that the examples given might have been almost indefinitely extended, and in every large gallery the reader may find additional material for study.

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CHAPTER I

SOME INFLUENCES IN THE DIRECTION OF ANIMAL PAINTING

IN considering how far animals were petted and observed by the painters of the Italian Renaissance it is the pictures themselves which will chiefly concern us. But it will also be necessary to quote from such contemporary writings as bear upon the inquiry. Particularly and constantly the memories of the opinionated and inaccurate but quite indispensable Giorgio Vasari must be drawn upon. "Vasari is an ass," said Ruskin, "with good things in his panniers"; and when the painters come to be considered in detail, full weight will have to be given to what he records.

Undoubtedly he does show, in certain cases, a contempt for naturalist studies, but it is not safe to assume without further investigation that this contempt is an expression of the mind of the Renaissance. It seems more reasonable to take the fact of his having so often

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to mention and condemn the enthusiasm of a painter for animals as an indication that such enthusiasm existed, even sometimes to an exaggerated degree.

Certainly the Italians did not set out to paint animals in the spirit of Landseer. We shall not find *A Distinguished Member of the Humane Society*, *Redcap*, or *Dignity and Impudence*—paintings in which some phase of the life of civilised or humanised animals is the sole object of the picture.

We shall not even find, with rare exceptions, that they form the main or specialised study of the artist and condition all his work, as in the case of Hondecoeter, Troyon, Paul Potter, J. M. Swan, or Briton Rivière. It is rather in the work of such an artist as Millais that we can find a comparison.¹ A curiosity about nature and a love of it, constantly at the back of the mind, breaks in and will not be denied, whatever the subject.

Three lines of influence seem to be traceable, either alone or in combination, in almost every painting we shall examine.

First, the very quaint writer, or group of writers,

¹ Ruskin, in a letter to Mr. Oswald Crawford, spoke of his "power of animal painting" as "wholly unrivalled in its kind." Millais' dogs and cats, birds and lizards, are painted with genuine understanding of their nature, as well as with sure knowledge of form and texture. See M. H. Spielmann, *Millais and his Works*, 1898.

SOME INFLUENCES

who went by the name of Physiologus or "Naturalist." The book was probably compiled by an Alexandrian Greek, was translated into Latin, and in its many versions and variants became the basis of the Schemes of the Universe which were so characteristic of the unifying mind of the thirteenth century. It dealt with the nature and properties of all known and some unknown creatures from a moral and highly imaginative point of view. The eagle renewing its youth and the parental devotion of the pelican are instances of symbolism which come from Physiologus, and which were then received as sober facts of natural history.

In the period of the systematising of knowledge which came in with the thirteenth century men were seized with a passion for grasping the universe as a whole, exploring or at least tabulating every part of it and bringing it into logical relation with the rest. Indeed they were set upon such a synthesis as, with an equipment of more exact knowledge, we are making for to-day.

We see this worked out in stone on the Cathedrals of Chartres and Amiens: it is written in such books as the *Speculum* of Vincent of Beauvais, the *De Animalibus* of Albertus Magnus, the works of our English Bartholomew, or of Brunetto Latini. All these dealt largely with animals, their nature and

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mystic meanings, and the lore contained in them was part of the inheritance of the later Middle Ages, and persists into the Renaissance itself.¹

The apparently purposeless introduction of some animal into a picture may often be explained by reference to this branch of literature. This is so even at a late period, when no one would have thought of going direct to Physiologus for a subject. Its influence remained in the mental equipment of the painter, or of those who planned the scheme of the painting. Nor was this influence only literary; a pictorial link may frequently be traced from the illustrations of the *Biblia Pauperum*, the Bestiaries, and the *Speculum* in its various forms.

The second motive is the life and teaching of St. Francis of Assisi. To him the unity of life was an inspiring revelation; everything that lived was a sharer with him of the life of the Holy Spirit, the Giver of Life, and so came into comradeship with him.² Both the birds and the wolves were part of his family circle.

¹ The *Speculum* was published as late as 1612 by the Benedictines of Douai. See G. G. Coulton, *A Mediæval Garner*, 1910, p. 12.

² "He would remain in contemplation before a flower, an insect, or a bird, and regarded them with no dilettante or egoistic pleasure; he was interested that the plant should have its sun, the bird its nest; that the humblest manifestations of creative force should have the happiness to which they are entitled."—Barine in *Revue des Deux Mondes*, April 1891. Quoted in W. R. Inge, *Christian Mysticism*, 1899.

SOME INFLUENCES

We read of his desire that the Emperor should order grain to be scattered on the roads on Christmas Day, so that the birds might rejoice with men at the Nativity; of the nests he made for the doves; of his persuasive method with the chattering swallows which disturbed his sermon; how he compared the modest sister lark with the Religious. "Perfectly sure that he himself was a spiritual being, he thought it at least possible that birds might be spiritual beings also, incarnate like himself in mortal flesh; and saw no degradation to the dignity of human nature in claiming kindred lovingly with creatures so beautiful, so wonderful, who (as he fancied in his old-fashioned way) praised God in the forest even as angels did in Heaven."¹

He provided for the wolf of Gubbio, so that it might be won from bloodshed by having its wants supplied from house to house. To the astonishment of the fishermen on the lake of Rieti he put back into the water the tench which had been given to him. The leveret and the pheasant came to place themselves under his protection. Even the frozen bees accepted warmth and food at his hands, and the cicada and the earthworm experienced his care.

That St. Francis influenced the thought of his own generation, both profoundly and widely, and that he

¹ Charles Kingsley, *Prose Idylls*, 1889, p. 23.

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left a mark upon the imagination of the succeeding ones, cannot be doubted. This was bound to have its effect upon art as the expression of man's spirit, even apart from the natural impulse to record his teaching and miracles, and its depth and extent in this case must certainly be allowed for.

"It seems at the first glance," wrote Renan, "that the dream of Francis of Assisi ought to have put an end to all art and all noble life. But, strange as it is, *ce sordide mendiant* was the father of Italian Art."¹

It is to be observed, however, that as the Order came under direction and its essential spirit decayed, the love of animals came to be considered dangerous, and to be discouraged or forbidden.²

"I have seen," says Salimbene, "in mine own Order certain lectors of excellent learning and great sanctity who had yet some foul blemish (*merditatem*) which caused others to judge lightly of them. For they love to play with a cat or a whelp or with some small fowl, but not as the blessed Francis was wont to play with a pheasant and a cicada, rejoicing the while in the

¹ Ernest Renan, *Nouvelles études d'histoire Religieuse*, Paris, 1884, p. 337.

² In the visitation notes of Archbishop Eudes of Rouen for 1250, it is recorded that the nuns of the Benedictine Convent of St. Sauveur at Evreux "kept little dogs, squirrels, and birds: we ordered that all such things be removed."—*Registrum visitationum Archiepiscopi Rothomagensis*, ed. Bonnin, Rouen, 1852, p. 73. Quoted in H. O. Taylor, *The Mediæval Mind*, 1911, p. 479.

SOME INFLUENCES

Lord"—and Mr. Coulton says that "from the time of the general chapter of Narbonne at least (1260) it was a strict rule that no animal be kept, for any brother or any convent, whether by the Order or by some person in the Order's name, except cats and certain birds for the removal of unclean things."¹

The third factor, less marked but well recognisable, is the remembered and recovered literature and art of ancient Rome and Greece. Virgil, the naturalistic poet of the Georgics, had a place in the *Commedia* as well as Francis. The Metamorphoses of Ovid and the Idylls of Theocritus are painted out upon acres of wall and panel. The Golden Age as imagined in the Fourth Eclogue, when all creatures should live at peace, and none should hurt nor destroy, struck a responsive chord in men's hearts. We shall see some of the scope which the illustration of ancient thought gave to the painting of animals.

These three influences will be found working alongside a general curiosity about nature and the varied manifestations of animal life which had been stimulated by the experiences of the Crusades, the Levant trade, missionary expeditions, and voyages of discovery.² "A

¹ G. G. Coulton, *From St. Francis to Dante*, 2nd ed., 1907, p. 90.

² Marco Polo (1254-1324) gave to Europe a real knowledge of Asia and its fauna, as well as much new information about that of Africa. A mere list of the animals and birds mentioned by him, many of them being

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significant proof of the widespread interest in natural history," says Burckhardt, "is found in the zeal which showed itself at an early period for the collection and comparative study of plants and animals."¹

In reviewing the way in which animals were treated by different painters, several methods might be adopted. The pictures might be divided into sections according to subject—religious, sporting, and mythological. They might be grouped according to a strictly zoological method; or in chronological order. The second method would be most convenient if the painter had confined himself to one species in one picture, but in many cases he did not, including instead a small menagerie, and its advantages seemed to be neutralised

intelligently and carefully described, at once suggests the incentive his book would be to a naturalistic temper—ape, monkey, lion, tiger, leopard, cheetah, lynx, elephant, rhinoceros, camel, giraffe, buffalo, reindeer, fallow deer, musk deer, roebuck, goat, yâk, bear, wolf, fox, hare, ermine, marten, marmot, *ancolini*; peregrine falcon, gerfalcon, vulture, stork, swan, heron, crane, crow, pheasant, partridge, quail.

Jordanus of Severac, the French Dominican, who with three Italian Franciscans landed in India in 1321, describes the elephant, rhinoceros, lynx, flying fox and squirrel, bandicoot, white mice, kite, peacocks, parrots and other birds, crocodile and white ant. "The worthy friar appears as a true zoologist, with a genuine if but half-awakened capacity for the study of nature."—C. R. Beazley, *The Dawn of Modern Geography*, vol. iii. pp. 225-6.

Other Indian travellers had been John of Monte Corvino and Nicholas of Pistoia (1291-2), and Ricold of Monte Croce (1242-1320) had covered in his missionary itineraries a good deal of Asia.

¹ Jacob Burckhardt, *Die Kultur der Renaissance in Italien*. Translation by S. G. S. Middlemore, 1890, p. 292.

SOME INFLUENCES

by the necessity of continually referring back to the same painting. So the old arrangement of Schools, misleading though it tends to be, has been fallen back upon. With Venice have been grouped Brescia, Bergamo, and Verona; with Ferrara, Bologna; and with Lombardy, Parma.

Animals painted with a merely symbolic or heraldic intention have as a rule been excluded from consideration. Thus the dove of the Annunciation and the symbols of the Evangelists have not been noticed, although St. Jerome's lion, which often gets greater naturalism and freedom of treatment, has. In the same way family badges, such as the Sforza eagle, the Borgia bull, the Buffalini buffalo, or the Visconti serpent, are not mentioned.

CHAPTER II

FLORENCE—THE BEGINNINGS TO UCCELLO

IT is in Florence that painting begins to free itself from agelong conventions, and to think of the living world and desire to represent it as it is. There in the thirteenth century the spirit of observation and open-eyed inquiry revived, and grew and extended until it culminated in the untrammelled outlook of the sixteenth. There we can trace traditional mysticism becoming modified and gradually giving way to realism. In order to understand the Renaissance proper, in its relation to nature and in its pictorial presentation of it, earlier stages have to be taken into account.

Margaritone,
1216-1293

Margaritone's *Virgin and Child, with scenes from the lives of the Saints* (National Gallery), may be taken as a standpoint from which to consider the later painting of nature. Here the traditional requirements of Byzantine art are observed; to some extent the things represented are symbols. But Dr. Richter says that Margaritone's pictures appear to him "to be drawn in the wild and grotesque style prevalent in Italy during

FLORENCE, BEGINNINGS TO UCCELLO

the early Middle Ages."¹ At any rate this painting may safely be taken as a representative of the latest pre-Giottesque art.² For our present purpose one panel, the uppermost on the left, is very suitable. Here is a *Nativity*. The Child is in the manger under a shed. The heads of an ass and a bright red cow appear above the manger. On a hillside in the foreground is Joseph, a sheep and a ram walking towards him: these are small and mouselike, such as may be seen on the early mosaics or in mediæval illuminations. But there are also two goats with long straight horns, not needed for a correct traditional representation. These seem to be studied for their own sake. One crawls with difficulty up the almost precipitous slope; the other stands on its hind legs eating from the top of a small shrub, as do its destructive descendants which to this day swarm over the more mountainous parts of Italy. Can we detect here a slight tremor among the dry bones?

It must of course be remembered that there is no period at which animals have not been represented with more or less accuracy, and pleasure in the doing of it. The cave man of the stone age scratches his rough

¹ J. P. Richter, *Lectures on the National Gallery*, 1898, p. 11.

² Ruskin, speaking of a Psalter of St. Louis, says, "He and his artists are hardly out of their savage life yet, and have no notion of adorning the Psalms other than by pictures of long-necked cranes, long-eared rabbits, long-tailed lions, and red and white goblins putting their tongues out."—*Val D'Arno*, 1890, § 60.

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outline of a horse on a piece of bone. The walls of the great palaces of Babylon and Assyria were covered with animal forms often admirable in observation and modelling; the Egyptians, if usually in a more conventional way, still left few creatures known to them unrecorded. The Greeks on their painted vases and in the figures of Tanagra show us many evidences of their interest in animal life. There are representations at Knossos and Mycenæ which are extraordinarily life-like. Roman and early mediæval mosaics tell the same tale, and the naturalist is rife in the miniatures of the Breviary, the Psalter, or the Book of the Hours.

The animals of the *Days of Creation* on the west front of Orvieto Cathedral, by followers of the Pisani, illustrate a great advance in sculpture at this time.¹

Cimabue,
1240-1302

It is with the name of Cimabue (Giovanni Cenni), Margaritone's younger contemporary, that the awaken-

¹ "The fulness of feeling and the charm of poetry enter Western Christian art in the thirteenth century. The beginning may be traced in the Roman mosaics of the twelfth and thirteenth centuries. For example, the mosaics in the apse of S. Maria in Trastevere (1140) and in the apse of S. Clemente (c. 1150) show a little poetic feeling which was not theological. Yet these elements are still very faint. They become more pronounced in Torriti's *Coronation of the Virgin*, in the apse of S. Maria Maggiore (1295), and still more in the lovely mosaics depicting the Virgin's life in the lower zone of the upper apse of S. Maria in Trastevere (c. 1290) by Cavallini. One may say as to these mosaics, that the stags which drink of the waters of life have become eager for them."—H. O. Taylor, *The Classical Heritage of the Middle Ages*, 1901, p. 331, note.

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ing in painting has been for centuries connected. "To scientific criticism," say Crowe and Cavalcaselle, "Cimabue as an artist is an unknown person."¹ However, Vasari knew all about him as a personality, and says that as a boy he filled his school-books with sketches of men, horses, and other various fancies. But it is in his pupil Giotto Bondone that we see the new spirit more distinctly. Very significant, even if unhistorical, is the story how at ten years of age he was found by his future master sitting on the hillside drawing, with a flint on a flat stone, one of the sheep which he was tending.² "He was not found," says Symonds, "beneath a church roof tracing a mosaic, but on the open mountain, trying to draw the portrait of the living thing committed to his care."³ While he goes direct to nature there is at the same time a great economy of means: he does not introduce natural objects unless they are vital to the story he has to tell.

Giotto,
1276-1337

In the *Allegories of St. Francis* which he painted in the lower church at Assisi,⁴ the centaur, symbol of self-will, of riotous animal impulses, is to be noticed in

¹ *A History of Painting in Italy*, ed. Langton Douglas, 1903, vol. i. p. 193.

² Vasari, *Lives of the Painters*, ed. Blashfield and Hopkins, 1897, vol. i. p. 49.

³ J. A. Symonds, *The Renaissance in Italy*, 1897, vol. iii. p. 139.

⁴ Mr. Berenson thinks that they are not from Giotto's own hand.—*A Sienese Painter of the Franciscan Legend*, 1909, p. 10, note.

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the *Obedience*. The movement of the animal part, which is of a composite nature, thrown back upon its haunches, is vivid and lifelike. With this may be compared the startled horse in the illustrative scene at the feet of *Injustice* (Padua, Arena Chapel). It shies at the sight of the ruffians ill-treating the woman and pulls against the man who is trying to lead it. In another of the Allegories, the *Marriage of Francis with Poverty*, a dog barks at Poverty, while children stone her. At one side is a young man with falcon on wrist, typifying the pleasures of sport which were so hard to renounce for the simple life. The falcon occurs again and again in Italian painting, and there is abundant evidence that this only fairly represents the general extravagance of the cult of sport and the infatuation for sporting birds and dogs.

Dante has many references to the falcon, and another thirteenth-century writer, Folgore da San Geminiano, in a series of sonnets for the months, thus enthusiastically hails September:—

“ And in September, O what keen delight !
Falcons and astors, merlins, sparrow hawks ;
Decoy-birds that shall lure your game in flocks ;
And hounds with bells ; and gauntlets stout and tight ;
Wide pouches ; cross-bows shooting out of sight ;
Arblasts and javelins ; balls and ball-cases ;
All birds the best to fly at ; moulting these,

FLORENCE, BEGINNINGS TO UCCELLO

Those reared by hand ; with finches mean and slight ;
And for their chase, all birds the best to fly ;
And each to each of you be lavish still
In gifts ; and robbery find no gainsaying ;
And if you meet with travellers going by ;
Their purses from your purse's flow shall fill ;
And avarice be the only outcast thing.”¹

Folgore's great contemporary and fellow-poet, the Emperor Frederick II., in addition to being an enthusiastic sportsman, had some pretensions to a scientific study of the natural history of birds. Falconry was his great passion.

In the writings of the fourteenth and fifteenth centuries it is frequently referred to as being one of the main interests of the gentleman's life. One of the North Italian playing cards formerly attributed to Mantegna (British Museum Print Room) typifies the gentleman, *Zintilomo*, by the falcon which he carries on his gloved hand.

Hubertus Thomas Leodius, the annalist of Frederick Palsgrave of the Rhine (afterwards the Elector Frederick II., born 1483), describing a tour in Spain, says : “ King Ferdinand had a passion for this sport (falconry), and was in the habit of taking out with him as many as one hundred and twenty falconers and birds, of which he himself handled always the greater part. Every

¹ In Rossetti, *Early Italian Poets*.

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description of quarry—kites, herons, partridges, and what not—was welcomed by him, and the more hawks were flying at the same time the better he was pleased. . . . There were always," adds Hubertus, "so many falcons in the air, and so many swift hounds upon the ground, that it was barely possible for any heron to escape; and they often captured more than a hundred birds."¹

"Clement V. protested in a bull against the introduction of hounds and hawks into the sanctuary," says Mr. Coulton, "and Gerson, a century later, complained of the same practice: adding that such animals showed no more respect for the sacred places than mere protestant beasts. Yet, at the very time when Gerson was thus complaining, the *Ménagier de Paris* was advising good folk to bring their hawks to church, that they might thus grow used to crowds of men, and lose their native shyness; and the editor points out in a footnote how certain canonries carried with them the express right of bringing hawks into church."²

It is easy, then, to see the significance of Giotto's falcon here, and the reason of its frequent introduction into later painting.

In the upper church Giotto painted, about the year 1300, eighteen scenes from the legend of the saint.

¹ Mrs. Henry Cust, *Gentlemen Errant*, 1909, p. 256.

² G. G. Coulton, *From St. Francis to Dante*, 2nd ed., 1906, p. 339.

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The picture of the *Reception of the Stigmata* in the Louvre has in the right-hand panel of the predella a version on a small scale of the *Preaching to the Birds* at Bevagna. The story is thus given by Bonaventura : "When he drew near to Bevagna he came to a place where a great multitude of birds of different kinds were assembled together, which when they saw the holy man came swiftly to the place and saluted him as if they had the gift of reason. They all turned towards him and welcomed him. Those which were on the trees bowed their heads in an unaccustomed manner, and all looked earnestly at him, until he went to them and seriously admonished them to listen to the word of the Lord. . . . While he spoke these and other such words to them the birds rejoiced in a marvellous manner, swelling their throats, spreading their wings, opening their beaks, and looking at him with great attention."

Such was the thought which Giotto so sympathetically interpreted : "You shall see things as they are, and the least with the greatest, because God made them." The upper part of the group has been badly damaged, and some of the birds are half obliterated, but the congregation seems to have included a goldfinch, a chaffinch, jays, turtle-doves, thrushes, quails, woodpeckers (green and spotted), a jackdaw, a great

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tit, a hawfinch, and, well in the front row, a robin.¹ Ruskin says of the robin, "Quite the first thing that strikes me about it, looking at it as a painter, is the small effect it seems to have had on the minds of the northern nations. I trace nothing of it definitely either in the art or the literature of Greece or Italy."²

A small smooth dog meets *Joachim Returning to the Sheepfolds* (Padua, Arena Chapel), with every sign of pleasure. The sheep here are very small, not coming up to the calf of the leg, of the same type as those of Margaritone, if rather better drawn. It might be thought that Giotto had intentionally subordinated them to the human figures, but the developed sheep to which we are accustomed to-day is a much larger animal than that of the Middle Ages. It has been calculated by Thorold Rogers that the fleece of the English sheep of the fourteenth century averaged 1 lb. 7 $\frac{3}{4}$ oz. in weight, "but the unimproved sheep of the eighteenth century gave nearly 5 lb. to the fleece. Hence the animal must have been small, and I think I may certainly say that a

¹ In spite of the wholesale slaughter of even the small song-birds, Italy is still in parts rich in bird-life. The forest at La Verna where St. Francis received the stigmata has been preserved, and M. Sabatier says, "As to the birds, it is enough to pass a day at the monastery to be amazed at their number and variety. M. C. Beni has begun at Stia (in Casentino) an ornithological collection which already includes more than 550 varieties." —*Life of St. Francis of Assisi*, trans. L. S. Houghton, 1899, p. 289, note.

² *Love's Meinie*, 3rd ed., 1897, lecture i. § 17.

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wether in good condition weighed a good deal less than 40 lb.”¹ The ass occurs of necessity in the *Flight into Egypt* and the “colt” also in the *Entry into Jerusalem*. The shape of the head, the droop of the neck from the shoulder, and the outward bulge of the eye are well studied: Giotto knew and loved the domestic animals.

In the *Adoration of the Magi* is a grotesque camel, of which it can only be said that the painter has done his best without a personal acquaintance with the animal.² He succeeds again in those sculptures on the Campanile at Florence, which are at least designed if not executed by him. The puppy and the sheep in one, and the little bear preparing to climb the tree in another, are admirable. “Brother Falcon” appears in an anonymous fresco in San Francesco-al-Prato at Pistoia, *Reception of the Stigmata*, and a wolf and a mule are in the background. A charming group of interested birds, much too big for the landscape, occurs in the top of the fresco of *St. Catherine* by Buffalmacco (?) in the lower church at Assisi. It includes a robin and a wagtail.

In the National Gallery there are two panels of a

¹ *Six Centuries of Work and Wages*, 1908, p. 80.

² The camel was traditional here. “St. Jerome saith that they came upon dromedaries, which be beasts that may go as much in one day as an horse in three days.”—Caxton’s first edition of the *Golden Legend*, 1483.

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Orcagna,
c. 1308-1368

large altar-piece by Orcagna (Andrea di Cione l'Arcagnuolo), which represent the *Nativity* and the *Adoration of the Magi*, subjects often ordered by church or convent, the latter a favourite especially with naturalistic painters. The ox and the ass, though not mentioned in the gospels, are an almost essential part of a Nativity or Adoration. Many of the religious paintings derive their subject from the apocryphal gospels, which were as well known through the agency of the *Legenda Aurea* as the canonical gospels themselves. It is the *Pseudo-Matthæi Evangelium* which supplies the ox and ass. "On the third day after the birth of the Lord, Mary left the cave and went into a stable and placed the Child in the manger, and the ox and the ass adored Him. Then was fulfilled what was said by Isaia the prophet, saying, 'The ox knows his master and the ass his lord's crib.' But these animals having Him in the midst adored Him continually. Then was fulfilled what was said by Abacuc the prophet, saying, 'In the midst of two animals thou shalt be known.'"¹

They are definitely ordered for the Nativity in the *Hermeneia*, or Byzantine guide to painting,² and it must be remembered that in what Mr. Berenson calls "that

¹ *Evangelia Apocrypha*, ed. Constantinus de Tischendorf (Lipsiæ, 1876), chap. xiv. p. 80.

² Didron, *Christian Iconography* (Bohn, 1891), vol. ii. p. 300.

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extraordinary revival of antique art which began at Byzantium in the ninth and lasted on into the thirteenth century" these accessories had become stereotyped; to the loss of personal thought and invention if to the advantage of a steady and uniform tradition.

In the *Nativity* the sheep, lying in a row deliberately composed for sleep, and the ox and ass sitting up on their haunches smiling at the child, are undeniably grotesque. There is, however, natural action in the dog, who, with one paw raised, looks round to howl at the angel in the sky. In the *Adoration* there are camels and also a nondescript and unpleasant creature, perhaps a carnally minded dog, but as much like a badger as anything, which slinks away as though it did not feel comfortable in the company: "Oh come, I can't stand this; this is no place for me." The pose of the front legs seems to express an uneasy self-consciousness.

Orcagna was *Capo Maestro* of the Cathedral of Orvieto for about two years, under contract to paint, carve, or work in mosaic. On September 16, 1360, he signed a contract to design and construct a mosaic for the west front of the cathedral. We are fortunate in having what is probably a portion of this work so near at hand as the South Kensington Museum, barbarous though its removal may have been. It was formerly over the right-hand portal, and represents the Birth of

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the Virgin, another subject from the apocryphal gospel. A maid brings in to the mother, who is lying in bed, a fowl trussed on a dish. In the lower left-hand corner are a dog and cat in attitudes of exaggerated defiance. The dog is of a bulldog type, and with raised paw barks at the cat, which spits at him, arching her back and stiffening her tail; uncomfortable visitors in any sick-room one would think, let alone one with such sacred associations; but the Italian painters even until the succeeding century had some of the Gothic sense of the incongruous, and one can imagine how popular with the vulgar such an open-air picture, seen above the everyday life of the square, would be.

The conventional parrots which appear on the woven hangings behind the bed may be noticed also on the carpet in No. 581 in the National Gallery.

In the great Dominican fresco in the Spanish chapel of Sta. Maria Novella, Florence, by Andrea da Firenze (or somebody else), the monks are represented as dogs, *Domini Canes*, hunting the heretics, who are painted under the form of wolves. One wolf carries a lamb over its shoulder, holding it by the neck; another has been got down by two dogs which have rescued a lamb from its jaws. Under a grove of pomegranate trees is a group of knights and ladies with falcons and lap-dogs. In another painting in the same chapel, the

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Descent of the Holy Ghost, there are three dogs, and if their mystic purpose is, as Ruskin says, "to mark the share of the lower animals in the gentleness given by the outpouring of the spirit of Christ,"¹ the influence of Francis may be seen again here.

Gentile da Fabriano's beautiful and elaborate *Adoration of the Magi* (Florence, Accademia), painted in 1423, set a fashion in processional pieces crowded with incident and full of observation of animal life. Here are hunting dogs and leopards; one, the head of which only is seen, appears to be the true leopard, the others are cheetahs. An ape and a monkey of the Mangabey type snarl at each other from the humps of camels, falcons seek their prey or perch on their master's wrist.

Gentile da
Fabriano,
1370-1450(?)

Sacchetti, who had not then been dead for twenty-five years, tells in the *Novelle* (No. 47) of a pet baboon belonging to Bishop Guido of Arezzo. The Bishop had commissioned Buffalmacco to decorate his chapel, and all went well until one dinner-time, when the baboon escaped, and finding the eggs which were used as medium, smashed them into the colours and smeared them in handfuls all over the newly painted wall.

It will be remembered that just about this time Bible scenes such as this of the *Adoration* were actually being

¹ *Mornings in Florence*, 3rd ed., 1899, p. 115.

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represented in the streets and squares of the Italian cities. They are frequently described by contemporary writers, and we know a good deal about their method and management. An interesting account is given in Muratori of an earlier pageant of the year 1336 which was performed on the feast of the Epiphany in Milan.¹ It describes how the whole story of the Wise Men was dramatised, and how in their magnificent retinue were "men leading along apes and baboons and all kinds of outlandish beasts."

At the feast of St. John in Florence in 1454 the whole scripture history was set out in processions and interludes, lasting sixteen hours. As time went on they took naturally the colour of Renaissance thought, becoming mixed with pagan subjects. Thus in Perugia in 1444, Eugenius IV. was entertained by a representation of the story of the Minotaur, the tragedy of Iphigeneia, the Nativity, and the Ascension.²

This picture, and many of its class, owes a good

¹ *Rerum Italicarum Scriptores* (Milan, 1728), tom. xii., col. 1017. Quoted in Baldwin Brown, *The Fine Arts*, 1891, p. 77.

² Salimbene gives us a vivid glimpse of a thirteenth-century scene. Looking into a courtyard at Pisa, where he was begging with a certain lay-brother, he heard music and saw under a spreading vine youths and maidens beautifully dressed, with viols and lutes in their hands. "There also were many leopards and other beasts from beyond the seas, whereon we gazed long and gladly, as men love to see strange and fair sights."—Quoted in Coulton, *From St. Francis to Dante*, p. 45.

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deal to the *Rappresentazione*. There it was that the painter noticed how a monkey sat a horse, or a leopard snarled as it looked round at the crowd.

In a *Nativity* (Florence, Accademia), the ass puts one knee on the edge of the manger, the better to see the Child Jesus. The legs of the ox as it lies are well studied. In the *Virgin and Child with Angels* (Rome, Palazzo Colonna) are a peacock and other birds, and in the picture of the *Virgin and Child on a Throne* at Bergamo, attributed to him, a bird sits on the Virgin's arm and allows itself quite happily to be played with by the Divine Child.

The subject of the *Adoration* is also painted by Fra Angelico, but how differently it is treated. All he cares for is the essential action, the spiritual significance of the scene. He is the angelical painter, technically prepared by a sound training, but now dreaming in the peace of the monastery, painting the soul of man in commune with the higher powers; that is to say, not a Renaissance type.

This is one of the few *Adoration* pictures in which there are no animals. One feels that the good brother would not have been comfortable studying in the zoological gardens, or in the crowd at a public pageant. He only paints animals where, as in the *Nativity* (Florence, San Marco), the ox and ass would be

Fra
Angelico,
1387-1455

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demanded: their heads only appear looking towards each other in a devotional manner over the manger; or as a symbol; St. Agnes' lamb, for instance, in the lovely *Coronation of the Virgin* (Louvre). But even here it is no heraldic diagram. It looks up confidently to the saint for notice; there is sympathy between saint and symbol. He has, however, painted a camel in the *Burial of SS. Cosmo and Damian* (Florence, Accademia), and camels' heads on the predella of the Madrid *Annunciation* (Prado).

Uccello,
1397-1475

Vasari has a great deal to say about Paolo di Dono, called, from his love of birds, Uccello.

He states that this artist was too poor to keep pets, as he would have liked, so "he had numbers of painted birds, cats, and dogs in his house, with every other animal of which he could get the portrait." The fact, however, that Uccello lived in his own house suggests that he was not quite so abjectly poor as Vasari would have us suppose.

In the *Battle of S. Egidio*, or of S. Romano as now seems more probable (National Gallery), the perspective and foreshortening of the horses has evidently been the main interest, and the snub-nose mentioned by Mr. Berenson is fully in evidence.¹ They seem to share in

¹ "Very rarely is the mere type so peculiar as to form a test of authorship—indeed I make this category to fit into it at the very most

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the fury of their riders ; the great teeth are bared, even the gums exposed, as though they lusted to tear their opponents to pieces. The fine description of the old poet-naturalist who wrote the book of Job comes into the mind : " He paweth in the valley and rejoiceth in his strength ; he goeth on to meet the armed men. He mocketh at fear and is not affrighted, neither turneth he back from the sword . . . the quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage." ¹

There are no birds here ; his sense of the fitness of things has not allowed him, however much he may have been inclined to paint them, to place them amongst this rout, " the thunder of the captains and the shouting."

The story of Noah gave scope to painters of this naturalistic tendency. Vasari says that Uccello in his rendering of the Deluge painted a raven tearing out the eyes of a corpse,² and in the *Sacrifice of Noah* he

three or four artists. Leonardo's horse has to my knowledge, particularly in the structure of the head, never been so imitated as to have the least chance of puzzling a scientific student of this master, although not quite to the same degree as the horses' heads in Botticelli. Paolo Uccello's snub-nosed quadrupeds are also peculiar to him, and Carpaccio's strange hybrids belong to no one else."—Bernhard Berenson, *The Study and Criticism of Italian Art*, vol. ii. p. 140.

¹ Job xxxix. 21–26.

² A bear and a man floating on some wreckage are making common cause against a lion which wishes to join them. An old man is held on the back of a buffalo by a woman.

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painted the open ark in perspective, with ranges of perches in the upper part, divided into regular rows for the birds, of which various kinds are seen to fly out in flocks. Sir Charles Holroyd says that the only relics of his passion for birds "are to be found in the cloister of Sta. Maria Novella, especially in the scene that once represented the Deluge: unfortunately they are very much decayed, but there may still be deciphered individual details of great beauty worthy of the study of the curious."¹

At Padua, Uccello fell into a mistake which recalls vividly the empirical methods of the Middle Ages. He was decorating the Arch of the Peruzzi in fresco, and in the corners of the design he "placed one of the four elements, accompanied by an appropriate animal. To the earth, for example, he gave a mole, to the water a fish, to the fire a salamander, and to the air the chameleon, which lives on the air and can take every colour. But as he had never seen a chameleon he painted a camel, which he has made with wide open mouth, swallowing the air, wherewith he fills his belly. And herein was his simplicity certainly very great, taking the mere resemblance of the camel's name as a sufficient representation of or allusion to an animal

¹ *The National Gallery, Central Italian Schools*, p. xiii.

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which is like a little dry lizard, while the camel is a great ungainly beast.”¹

In the house of the Medici he painted “several pictures on canvas and in distemper representing various animals, which he greatly delighted in, and to the delineation of which he gave his most unwearied attention.”

He was a conscientious and interested but not a great artist. Mr. Berenson says that he “suggests the surveyor and topographer rather than the painter.”²

¹ *Lives*, vol. i. pp. 188-9.

“Sir John Mandeville,” whose *Travels* were frequently published in Italy in the fifteenth and sixteenth centuries, had already written: “And there ben also in that Contree manye Camles, that is a lytille Best as a Goot that is wylde, and he lyvethe be the Eyr, and etethe nought ne drynkethe nought at no tyme. And he chaungethe his colour oftentyme.”

² *The Central Italian Painters of the Renaissance*, 1909, p. 69. M. Eugène Müntz is equally severe: “Le réalisme de Paolo Uccello est le réalisme scientifique et sec par excellence, sans le goût qui distingue les autres Florentins.”—*Histoire de l'Art pendant la Renaissance* (Paris, 1889), vol. i. p. 340.

CHAPTER III

FLORENCE—FILIPPO LIPPI TO BRONZINO

Filippo
Lippi,
1406(?)–1469

THE *Nativity* of the Louvre, officially attributed to Fra Filippo, and once thought by Milanese to be the picture ordered by the Convent at Prato, for which Lucrezia Buti acted as model, is not now considered to be from his hand. It is evidently the work of a sound naturalist.

Besides the interested ox and ass, and the sheep and dogs, there may be seen the common gecko of Southern Europe. This is an incident probably due to Physiologus. "The lizard when it gets blind in its old age creeps into the crevice of a wall looking towards the east, and stretches out its head to the rising sun, whose rays restore its sight. In like manner, O man, thou who hast on the old garment, and the eyes of whose heart are obscured, seek the wall of help, and watch there until the sun of righteousness, which the prophet calls the dayspring, rises with healing power, and removes thy spiritual blindness."¹

The fact is that the lizard is a light hibernator, and will be brought out by strong sunshine even in

¹ E. P. Evans, *Animal Symbolism in Ecclesiastical Architecture*, 1896, p. 94.

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winter; although the spring is the usual time for it to be seen again running up and down the walls, in and out of the crevices, in search of insects.

A beautiful little goldfinch sits, feet covered by its feathers and head turned slightly to one side, on a beam projecting from the wall. It will be hard to find another so well painted amongst the many representations of this favourite of the Italian painters.

A peacock and a flying pheasant appear in an *Adoration* belonging to Sir Frederick Cook.

There is a good peacock in the beautiful coloured drawing of the *Nativity* by Lippi's pupil Pesellino (Francesco Pesello) in the Louvre.¹ In Lady Wange's collection are two *Cassoni* paintings of the story of David, in which many animals, including a cheetah and a bear, are represented.

With Benozzo Gozzoli, truly described by Vasari as "very fertile in animals," we come back to the Gentile tradition. In the great frescoes of the *Journey of the Magi* (Florence, Palazzo Riccardi) there is the same cavalcade, this time largely composed of camels, though the principal figures are on horseback.² A falcon

¹ Mr. Berenson has an interesting note on this. See *The Drawings of the Florentine Painters*, 1903, vol. i. p. 35.

² The camels seem to be of the shaggy Bactrian species, but without their full winter coat; some are laden with packs, others have men riding between their humps. A monkey is sitting on the back of one of the horses.

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in the near foreground stands upon a dead hare which it has partly disembowelled, or which the hunting leopard has mangled.

The frescoes were ordered by Cosimo de' Medici. His grandson, Lorenzo the Magnificent, whose portrait appears as one of the kings, was an enthusiastic lover of hawking. Angelo Poliziano, in a letter to Clarice de' Medici about her husband, dated Pisa, December 1, 1475, can only find sporting gossip to send home. "Lorenzo is well and in good spirits. Yesterday, as there was but little wind, he went hawking; but they had not much luck because the young falcon belonging to Pilato, called the Mantuan, was lost. This morning they went out again, but the wind was not favourable, nevertheless we saw some fine flights, and Maestro Giorgio flew his peregrine falcon, which came back to the lure most obediently. Lorenzo is quite in love with it. Of a truth he is not wrong, for Maestro Giorgio says he never saw a handsomer nor a better, and declares he will make of him the finest falcon in the world. While we were in the fields, Pilato came back from the river with his lost falcon, so Lorenzo was doubly pleased. If I knew what to write I should be glad; but I can only give you news of his hawking, as we do nought else in the forenoon and the afternoon. This afternoon I

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hear that on Monday Lorenzo intends to hunt roe deer, and then to return at once to Florence.”¹

Here we see also dogs chasing deer up and down the hillside; one white hound, foreshortened, is running up a steep slope at a tremendous pace. The foreshortened cow and mule watched by the shepherds are faithfully rendered, with sure observation of their bony structure. The dogs are eager and alert; the sheep and goats less successful, though still above the average.

A wild-duck flies through the air pursued by another bird, falcons chase smaller birds, another duck floats in a small pond. In the *Paradise*, a peacock on a trellis looks back at an angel who is holding out her hand to it, a goldfinch is on the wall near to. In or about a pool with shelving sides are two ducks, a grouse, a goldfinch, a jay, two green parrots walking with heads close to the ground, and other birds.

The leopards which were observed in the Gentile picture occur again. There they were, with one exception, the hunting leopard or cheetah, which is distinguished from the other leopards by the solid black spots on the back, and by having longer legs than any of the true cats. The one on the horse answers

¹ *Lives of the Early Medici as told in their correspondence.* Trans. and ed. Janet Ross, 1910, p. 177.

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to this description, but that in the foreground, though long in the leg, has a conventional pattern suggestive of tapestry. This, however, may be only a little joke on Gozzoli's part.

The cheetah or chita seems to be the animal (*lonza*) mentioned by Dante in the beginning of the *Inferno*, and translated "panther" by Cary—

"Scarce the ascent
Began, when lo! a panther, nimble, light,
And cover'd with a speckled skin, appear'd."¹

In a fresco by Andrea da Firenze (Pisa, Camposanto), two cheetahs sit up to St. Ranieri in the attitude of the denizens of the Noah's arks of our childhood, but with the bended knee of the human suppliant. The scene is laid in Nazareth, and the beasts are described in the inscription as *lonze feroce*.²

In this picture of Gozzoli's it may be noticed that the leopard's leash is tied round the keeper's right arm and held in his left hand, so that by merely opening the fingers the straining animal would be released.

In India at the present day they are usually carried on a light cart, and kept blindfolded until their prey

¹ *Inferno*, i. 28—

"Una lonza leggiera e presto molto
Che di pel maculato era coperta."

² A. Venturi, *Storia dell' Arte italiana*, vol. v. p. 812.

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is in sight. On a medal by Pisanello a lynx is represented blindfolded. The Emperor Frederick II. in the *Art of Hunting*, already mentioned, speaks of lynxes as well as leopards and ferrets as being used in the chase.¹ Probably the tradition of the animals he had brought with him into Italy two hundred years before still lingered. "Salimbene," says Mr. Coulton, "as he played about the streets of Parma, saw the heralds of the mighty host that Frederick was bringing to crush the rebellious cities of Lombardy, 'an elephant, with many dromedaries, camels, and leopards, and all the strange beasts and birds that the great Emperor loved to have about him.'"²

A comparison of Gozzoli's birds with those of Giotto shows in what a different spirit they are painted. In his *St. Francis Preaching to the Birds* (Montefalco), amongst other birds can be seen the blackbird, dove, wood-pigeon, and golden oriole, treated with more desire to be naturalistically correct than to indicate any pious sentiment. In the *Vintage of Noah* (Pisa, Campo Santo), the sturdy thrush, legs apart listening for worms, is troubled by no spiritual aspirations. The parrot or popinjay, then becoming popular, and as a fashionable pet almost rivalling the falcon, also appears.

¹ *Ars Venandi*, i. cap. 1.

² *From St. Francis to Dante*, p. 42.

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Hubertus tells us that the Archduke Philip when travelling in Spain had all kinds of beasts and birds presented to him. These included "a beautifully proportioned ostrich, and a green parrot no bigger than a sparrow, talking better than it is possible to believe."¹ But the parrot's natural aptitude must have made it an acceptable pet from much earlier times. Two are drawn in the sketch-book of Villard de Honnecourt (middle of the thirteenth century),² and to go back to the beginning of the Christian era, in a wall-painting at Pompeii one is shown wearing a collar and drawing a biga which is driven by a grasshopper.

Pliny suggests that in Roman times some cruelty was used in the training of a parrot. "It will duly salute an emperor and pronounce the words it has heard spoken; it is rendered specially frolicsome under the influence of wine. Its head is as hard as its beak, and this, when it is being taught to talk, is beaten with a rod of iron, for otherwise it is quite unconscious to blows."³

In the *Curse of Ham* the sky is full of birds; hawks pursue doves, a peacock with outspread tail displays

¹ Mrs. Henry Cust, *Gentlemen Errant*, p. 259.

² Salimbene tells of a parrot which, being carried away by a kite, uttered the invocation dear to his mistress, *Sancte Thoma, adjuva me*, and was miraculously rescued. Quoted in Sabatier, *Life of St. Francis of Assisi*, p. 33.

³ *Natural History* (Bohn, 1855), bk. x. ch. 58.

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himself on the roof of a portico, birds perch on the well-head ; dogs are variously employed ; one has killed a hare. In the middle stands a youth with falcon on wrist. The peacock here looks safe amidst all this hunting down of the weaker, but it appears to have been a game-bird. Folgore da San Gimignano, already quoted, has a sonnet which begins—

“ And every Wednesday, as the swift days move,
Pheasant and peacock shooting out of doors
You'll have, and multitudes of hares to course.”¹

Gozzoli was fond of painting children and animals together. In the fresco which represents the *Building of the Tower of Babel*, there is a child holding a bird in his left hand and making a cat (apparently, but the paint is badly damaged at this point) sit up at his knee. The collection of animals in the story of Noah by another hand in the upper series may also be noticed.

There are some incongruous incidents in the series of the *Life of St. Augustine* at San Gimignano. The quietness and solemnity of the scene of the *Death of St. Monica* is distinctly marred by the behaviour of one small child who sets a very vicious-looking dog at another. It appears to have the prospect of a very satisfactory bite.

¹ Rossetti, *Early Italian Poets*.

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His master, Fra Angelico, could not possibly have painted such an incident, though such incidents do occur, most uncomfortably and disconcertingly, in real life.

In *St. Augustine Teaching in Rome*, an unabashed dog, ears acock, occupies the central space on the marble floor in front of the lecturer's stall. A curly dog appears in the *Departure of St. Augustine for Milan*, walking alongside the horse.

Verrocchio,
1435-1488

Probably only one painting by Andrea Verrocchio now survives. Like his more celebrated pupil Leonardo, he spread his energies over various artistic efforts, and is best known by the splendid equestrian statue of the Condottiere Colleoni in Venice. But it is significant that in his one undoubted remaining picture, the *Baptism of Christ* (Florence, Accademia), a hawk flies across the sky into a thicket.

It may be mentioned here that scientifically there is a difference between the hawk and the falcon, the one being short-winged and the other being long-winged and having also a tooth or indentation in the upper mandible. In the common language of falconry, however, the word "hawk" is used for both. This will be noticed in most of the quotations, and the terms are used in their popular sense throughout the book.

FILIPPO LIPPI TO BRONZINO

An *Adoration* by Sandro Filipepi, called Botticelli (Florence, Uffizi), has no processional movement, and the peacock is the only life other than human represented. The peacock's striking appearance and colour would naturally win for it a place in painting, but its beauty (and its voice) is made to point several excellent morals in *Physiologus*.

Botticelli,
1444(?)–1510

A picture of the same subject in the National Gallery, formerly attributed to Filippino Lippi, but given by the best modern opinion to Botticelli, is of more interest for our purpose. There is a playful little monkey, chained to a belt round its waist, which stands up affectionately to attract its owner's attention. Another sits in a crouching attitude with folded arms, looking up at the stirring scene. It is noticeable how most of the animals—ox, ass, dog, as well as monkey—keenly observant with head on side, help to focus the attention upon the central group. There are rabbits at the foot of a pillar, and deer are seen stampeding into a wood.

Botticelli was a careful observer of nature, as his frescoes of the *Life of Moses* in the Sistine Chapel especially show. "He lived," says Pater, "in a generation of naturalists, and he might have been a mere naturalist amongst them. There are traces enough of that alert sense of outward things which in the pictures of that period fills the lawns with delicate living

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creatures, and the hillsides with pools of water, and the pools of water with flowering reeds."¹

There is a delightful little smooth dog being carried rather uncomfortably by a boy in the picture of the *Exodus*, and looking up with a half-peevish, half-resigned expression. The rams at the well in one scene are full of life, vigour, and movement, and the goats in another are even frantic with impatience.

A swarm of hornets is issuing from the tree-trunk near the head of the sleeping knight in *Mars and Venus* (National Gallery). They are carelessly painted, and in some cases the legs are on the wrong part of the body.

Of this school is the *Tobias and the Angel*, also in the National Gallery, which is now attributed to Botticini. It is a subject frequently found in Italian painting. The story is taken from the Apocrypha,² and is briefly this: An unfortunate woman, named Sarah, had been married seven times, but in each case her husband had been strangled by an evil spirit. Tobias is chosen to be the eighth, and the Archangel Raphael conducts him to Media, accompanied by the young man's dog. On the way Tobias goes to wash in the Tigris, and a fish appears and attempts to swallow him, but, by Raphael's suggestion, is landed and the liver

¹ *The Renaissance*, 1893, p. 56.

² Tobit vi. 1-9.

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and gall cut out, to be used as a charm against the strangling spirit. They then cook and eat the fish, and proceed on their journey. It is at this point that the painter usually steps in. But in spite of the fish having been cooked and eaten, it is always represented as being carried in the hand of the youth. Here a red line down the under side of the fish, which is painted with the minutest realism, shows that the disembowelling has taken place. Neither here nor elsewhere is it of a size to attempt to swallow Tobias with much hope of success.

The white Bolognese dog has been lightly painted in, as an afterthought, over the bushes and road of the background. Morelli ascribes this painting to Piero del Pollajuolo, and thinks that the dog was probably a pet of the brothers Pollajuolo.

Alesso Baldovinetti is notable for his own love of painting birds and animals, and for the naturalistic influence he must have exerted upon the art of his pupil Ghirlandajo. Vasari mentions the snake on the wall in the fresco of the *Nativity* in the portico of the Annunziata at Florence.

Domenico Bigordi, called from his work on the jewelled coronals worn by the Florentine maidens *del Ghirlandajo*, shares with his contemporary Pinturicchio the habit of painting the wild-duck and the pursuing hawk in the skies of his frescoes.

Ghirlandajo,
1449-1494

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The incident appears in the *Stigmatisation of St. Francis* (Florence, S. Trinita, Capella Sassetti), where there is also a frightened hind. The same birds are in the *Call of the First Disciples* (Rome, Sistine Chapel), where there is also a bee-eater, and in a *Last Supper*, in the refectory of the Ognissanti (Florence), which he painted in 1480. In another on the same plan at S. Marco, which may be entirely, and is certainly in part, by a pupil, in addition to the birds in the sky, a cat sits by our Lord, and a peacock is in one of the windows and a dove in the other. The ox and ass and lamb in the *Adoration of the Shepherds* (Florence, Accademia) are uncommonly good. There is a goldfinch in the foreground.

Leonardo da
Vinci,
1452-1519

With Leonardo da Vinci comes the noontide hour of the Renaissance itself. "More than any other artist who has ever lived," says Symonds "(except perhaps his great predecessor Leo Battista Alberti), he felt the primal sympathies that bind men to the earth their mother, and to living things their brethren."¹

This sympathy is expressed in a curious way in one of his note-books. "Man," he says, "has great power of speech, but the greater part thereof is empty and deceitful. The animals have little, but that little is

¹ *The Renaissance in Italy*, vol. iii. p. 232.

FILIPPO LIPPI TO BRONZINO

useful and true ; and better is a small and certain thing than a great falsehood.”¹

The horse was the object of his constant and enthusiastic study. He used to buy the caged birds in the market-place for the pleasure of letting them loose. This, however, may not have been an impulse of kindness and sympathy only, as he was intensely interested in the problems of flight. He wrote a *codice sul volo degli uccelli*, in which he differentiated the methods of flight of the magpie, kite, thrush, swallow, and rook, and his sketches include suggestions for flying-machines.

His sketch-books are full of notes of animal life. There are in the Royal Library at Windsor drawings of horses and cats in many different attitudes.

The lamb hugged by the little St. John Baptist in the *St. Anne* (Louvre) will be remembered. The group is reproduced exactly in a picture of the Lombard school in the Milan Gallery, in another in the Leuchtenberg Gallery, St. Petersburg, and also by Cesare da Sesto in the Poldi Pezzoli collection, and by Salaino in the Earl of Yarborough's collection. To produce the head of Medusa, “he carried to one of his rooms, into which none but himself ever entered, a number of lizards, hedgehogs, newts, serpents, dragon-flies, locusts, bats, glow-

¹ MS. in library of *Institut de France*, in *Leonardo da Vinci's Note-books*, E. M'Curdy, 1906, p. 66.

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worms, and every other sort of strange animal of similar kind on which he could lay his hand."¹

Filippino
Lippi,
1457(?)–1504

Filippino Lippi has in the National Gallery a *Madonna and Child, St. Jerome and St. Dominic*, in which St. Jerome's lion is treated with more freedom than usual, and not merely as a symbol. It is crouching down and roaring at a large brown bear, which looks at it over a rock.² There is also a blue-tit flying to its nest of waiting young ones, and what is apparently a squirrel high up on a ledge. A swan with outstretched neck flies across the sky.

Cosimo Rosselli, the contemporary of Filippino, paints the common subject of the quarrelling dog and cat in a *Last Supper* (Rome, Sistine Chapel), and in the *Sermon on the Mount* the usual predacious hawk flies overhead.

Piero di
Cosimo,
1462–1521(?)

Vasari comments on the extraordinary diligence and patience shown in Piero di Cosimo's drawings of animals in a book belonging to Cosimo de' Medici. He evidently took a genuine pleasure in painting them. In the National Gallery is a classical myth, the *Death of Procris*, as interpreted by the Renaissance. The faithful

¹ Vasari, *Lives*, vol. ii. p. 378.

² Mr. P. G. Konody speaks of this as a wild-boar. See *Filippino Lippi*, p. xv. A woodcut by Domenico Campagnola (c. 1517) shows a furious fight between the lion and a bear which are locked together standing on their hind legs. The saint watches the combat across a strongly flowing river. See Bernhard Berenson, *Critical Notes on Italian Painters*, vol. ii. p. 290.

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hound is part of the story. His grief and perplexity yet trust in the kindly intentions of the satyr are well portrayed. Perhaps he is the only dog in the Gallery whose name, Lailaps, is known. The cranes¹ and the pelican seem to be arbitrarily introduced, though possibly as a contrast in their life and movement; unless we see in the pelican who wounds herself for love a symbol of the girl whose love brought death to herself.

Even more full of life is the *Hylas and the Nymphs* in the collection of Mr. R. H. Benson. One of the nymphs carries in a fold of her robe a little white Bolognese dog. There are many birds; a pheasant, a goldfinch, and a hawk in the flower-strewn foreground.

A carefully detailed snake twines itself round a chain on the neck of *La Bella Simonetta* (Chantilly). Venturi thinks that it represents the asp of Cleopatra, with reference to Simonetta's early death,² but it seems to be the innocent Æsculapian snake. In the Jarves collection (Newhaven, U.S.A.) is the *Portrait of a Lady*

¹ "Michael Field" (Miss Bradley and Miss Cooper), in *Sight and Song*, calls these birds herons—

"The dogs sport on the sand,
The herons curve about the reeds
Or one by one descend the air,
While helplessly she bleeds
From throat and dabbled hand"—

but they are plainly the common crane.

² *Storia dell'Arte italiana*, vol. vii. p. 701.

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who sits nursing a rabbit. An unusually well-painted and lustrous-eyed rabbit with dark-tipped ears noses the hand of the child in the *Mars and Venus* (Berlin), and amongst other birds, two doves bill and coo between the pair. A hawk-moth has settled on the leg of Venus. The Child in the arms of the *Madonna* (Louvre) stretches out to touch a pigeon which has the same characteristics and happiness of pose as the birds in the Berlin picture.

Michael
Angelo,
1475-1564

It was through the grandeur of the human figure that Michelangelo Buonarroti expressed his noble and lofty ideals. He had no desire to satisfy the eye by painting landscapes as Gozzoli did, where trees, flowers, birds, and beasts produce a whole which, however little real thought there may be in it, cannot fail to please. It is, however, interesting to notice his conception of the whale which swallowed *Jonah* (Rome, Sistine Chapel). He also paints the ram in *Noah's Offering*, and the swan in the story of *Leda*, but there is no evidence of interest in animals for their own sake.

Andrea del
Sarto,
1486-1531

A large fresco by Andrea d'Agnolo, called del Sarto from his father's trade as a tailor, must be mentioned, but not as representing his usual style. It is in the Medici Villa at Poggio a Cajano, and in it are represented parrots, a turkey, a giraffe with the horn-like excrescences well marked on the head, monkeys, and Eastern

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sheep, brought as tribute to Cæsar; an allusion to the zoological fancy of Lorenzo the Magnificent.¹ The fresco was left unfinished, and completed by another hand.

The Medici Library in Florence, to which scholars had free access, contained many volumes which would be useful to the naturalist. A copy of Pliny's *Natural History* which once belonged to Lorenzo, and which may well have helped in suggesting details in paintings ordered by him, is now in the British Museum. It was printed in Venice in 1472, and the first page, on which are his arms, is illuminated with all sorts of creatures, ranging from a bear to a "Ladybird."

Francesco Ubertini, called Bacchiacca, commended himself to Cosimo de' Medici by his skill as an animal painter. He was in great request as a designer of tapestries, which he covered with animals, birds, fish, and rare plants. Some of these may be seen in the Museum of Tapestries in Florence. His pictures in the National Gallery (*cassoni* panels) do not well illustrate

Bacchiacca,
1494-1557

¹ Lorenzo was not only a naturalist from curiosity, but made the grounds of his villa of Poggio a Cajano, built for him by Giuliano da San Gallo, what would now be called a *jardin d'acclimatation*. "He procured from Sicily a breed of golden pheasants for his estate at Poggio a Cajano, where also he had large quantities of silkworms for commercial purposes. He was interested in pigs, importing a specially fine breed of these animals from Calabria. His cows were noted throughout the country."—E. L. S. Horsburgh, *Lorenzo the Magnificent*, 1908, p. 462.

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this side of his art. The mule on which Benjamin rides with the bags of corn may be noticed.

A large collection of birds and beasts is painted in the *Moses striking the Rock* (Venice, Palazzo Giovanelli).¹

Bronzino,
1502(?)–1572

Bronzino (Angelo di Cosimo) in the *Venus and Cupid* (Florence, Uffizi) paints two amorous doves. In the same gallery is a portrait of *Garzia de' Medici*, the murdered son of Cosimo I., as a child. He grasps a goldfinch in his right hand. It is curious that this motive, usually confined to the Infant Saviour, should be used for Cosimo's mischievous-looking boy. But the goldfinch is especially mentioned as a common pet by Sacchetti.

A finely painted snake twined round the neck of *Cleopatra* (Rome, Borghese Gallery) is striking at her breast. Here, as in the same subject by Piero di Cosimo, it seems to be one of the harmless snakes, which was no doubt more convenient to study in motion than the venomous adder.

¹ This painting was formerly attributed to Dürer. I have not been able to examine it, but Morelli says that it contains lynx, cats, deer, parrots, goats, oxen, martens, and asses (*Italian Painters*, vol. i. p. 108). There is a poor reproduction in the Milan edition (ed. Frizzoni) of 1897.

CHAPTER IV

SIENA

DUCCIO DI BUONINSEGNA, who may be considered as occupying in Sienese history the place of Giotto in Florence, has less observation of nature than his successors; but the ass and colt in the Siena altar-piece show evidence of it, and in a painting of the *Miraculous Draught of Fishes* (Mr. R. H. Benson), amongst the fish in the sea round the boat is an octopus with seven legs (and a very unpleasant countenance) and a crayfish. He has tried to represent the fish, which are well differentiated, not only in profile, but as they might be seen in an aquarium, turning to look out through the glass.

Duccio,
c. 1282-1339

Bruno di Giovanni, in a *St. Ursula coming to the aid of Pisa* (Pisa, Museo Civico), paints a number of fish seen in the same way, but all broadside on.

In the Campo Santo at Pisa the frescoes of the *Triumph of Death*, stated by Vasari to be by Orcagna, but now attributed to the brothers Lorenzetti, are full of well-observed animals—horses, mules, dogs, a hare, a deer, a hind milked by a monk, and of birds a pheasant,

Pietro and
Ambrogio
Lorenzetti,
d. 1348 (?)

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wild-duck, and falcons. One of the falcons is being fed, and anyone who has kept hawks will recognise the attitude as being exactly true to life. A fox in the rocky background is eating a bird. A lady sits between two men, each of whom holds a falcon; a little dog stands up on her knee, and she is playfully pinching it under the chin. It wriggles and tries to rub her hand away with its paws. The horses and mules, startled at the corpses in the way, are quite as full of expression as those of Pisanello in the *St. George*.

Crowe and Cavalcaselle say of the *Legends of the Hermits* on the south wall: "The lions in their strength and elasticity are classical and seem to live, and wherever animal life is depicted the painter is great. A fallen mule, a camel entering a gate, exhibit his knowledge of their natural forms."¹ A patient monk is angling in the stream which flows across the immediate foreground; a procession of fishes passes him contemptuously by.

Of the same school is a curious picture belonging to the Earl of Crawford, *Scenes from the Lives of the Hermits of the Thebaid, and the Founding of the Religious Orders*. Here are lions, storks, cranes, choughs, a peacock, a donkey, a stag, ravens picking at the remains in a coffin, a crocodile (ridden by St. Pachonius), and a remarkably thick-set camel.

¹ *History of Painting in Italy*, 1903, vol. iii. p. 107.

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Sassetta paints the story of *St. Francis and the Wolf of Gubbio* (collection of Comte de Martel, Château de Beaumont). The beast, of which only the forepart is shown, holds out a paw to say "done" to the Saint, who had undertaken its conversion to a better way of life.¹

Sassetta,
1392-1450

The goldfinch is very frequently placed in the hands of the Holy Child by painters of this school.² They are not easily referred to, as the names of most of them are lost; but one by Andrea Vanni (Siena, Santo Stefano), and another by Sano di Pietro in the collection of the King, may be mentioned.

In a *Holy Family* by Bernardino Fungai, in the National Gallery (on loan from South Kensington Museum), a goldfinch is painted picking at a plum, which it steadies with one foot.

Domenico di Bartolo, painting in the Ospedale della Scala, Siena, the appropriate subject of helping the sick, pictures a busy scene. People are being washed and medically treated, some sitting up, some in bed; and a dog and cat (irresistible subject!) fight in the already overcrowded ward.

¹ *Fioretti*, ch. xxi.

² In the apocryphal gospel of the Infancy it is told how, when the Child Jesus was seven years old, and His playfellows were making animals out of clay, He also made figures of birds and sparrows, which flew when He ordered them to do so.—*Evangelium Infantiae Arabicum*, ch. xxxvi., ed. Tischendorf (Lipsiæ, 1876).

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Peruzzi,
1481-1536

In the National Gallery is a drawing of the *Adoration of the Magi* by Baldassare Peruzzi, also a painting which is ascribed to him, but which may have been worked up by another hand from the drawing. In this are nine dogs, running along with the horses in the procession, straining at the leash, barking at the men who are opening the treasures of the kings, or at the sheep. There is also a very well-studied if slightly stunted elephant and a giraffe, evidently drawn from a description. Particularly pleasing is the discretion with which the greater part of it is covered by a tree, but this does not hide the short, goat-like legs. It is of a uniform colour, without any markings.

Lorenzo de' Medici had imported a giraffe to Florence, where it was seen in a display organised when Galeazzo Sforza and Pius II. were in the city in 1459.¹ It was this animal no doubt which was painted, from more or less close observation, by Luini and others. Peruzzi was born in 1481, when it must have been dead some

¹ "There was also a great hunt in the Piazza de' Signori, which was closed all round with a stockade, and inside were turned loose two lions, two horses, four bulls, two young buffaloes, a cow and a calf, a wild boar, a giraffe, with twenty men and a large ball of wood, so made that a man could stand upright inside and roll it about in order to exasperate the animals. But the loud shouts of the people so frightened the lions that they were as though stupefied, many men broke into the enclosure, and the lions were as lambs among them."—*Istorie di Giovanni Cambi*, quoted in *Letters of the Early Medici*, p. 61.

SIENA

time. He was, however, a contemporary of the one which De Rossi described. This was sent to Lorenzo as a present from the "Sultan of Babylon" in 1488, and lived until January 1489. It appears to have been a popular favourite, and to have died affectionately mourned, both by the children from whose hands it gently accepted an apple, and the women into whose baskets it delicately inserted an upper lip.¹

Before Lorenzo's time one had probably not been seen in Italy since the days of the Roman Empire. Pliny says that it was first seen at Rome in the Circensian games held by Cæsar, the Dictator; and ten were exhibited in Rome at once in the time of the Emperor Gordian.²

There is a study for another *Adoration of the Magi* by Peruzzi at Sigmaringen.³ This is full of a vigour and movement which is not only dramatic but theatrical. Crowds of men are pointing and stretching out their hands to the sacred group; there are camels, and an immense elephant flaps its ears and trumpets with upraised trunk.

The elephant, though not often drawn, had been

¹ See Dr. Guido Biagi, *The Private Life of the Renaissance Florentines*, 1896.

² *Natural History* (Bohn, 1855), p. 275, note.

³ It is reproduced by Frizzoni, *Arte italiana del Rinascimento* (Milan, 1891), p. 55.

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known in Europe for a long period. Matthew Paris records (year 1255) the arrival of one in England as a present from Louis IX. of France to Henry III., and soon afterwards a representation of it was carved on a misericord of the new choir of Exeter Cathedral.

Salimbene says: "In that year (1235) the Lord Emperor Frederick sent an elephant into Lombardy, with several dromedaries and camels, and with many leopards, and with many gerfalcons and hawks, and passed through Parma, as I saw with my own eyes; and they stopped at Cremona."¹

King Emanuel of Portugal presented to Pope Leo X. an elephant, as well as a rhinoceros. The elephant was the popular feature in a state procession, in which Tristan D'Acunha was the principal object of human interest. Amnone, for this was the elephant's name, seems to have behaved very well; it genuflected to the Pope, and when given a drink out of a bucket, delighted him by lifting up its trunk and squirting water over the spectators. Raphael painted its portrait for the Pope.²

As in the case of the giraffe, elephants had been

¹ *Chronica fratris Salimbene de Adam*, Monumenta Germaniae Historica (Hanover, 1905), tom. xxxii., pars. I, pp. 92-3.

This elephant had been given to Frederick by the Sultan in 1228. See R. T. Holbrook, *Dante and the Animal Kingdom*, 1902, p. 203.

² See Julia Cartwright, *Baldassare Castiglione*, 1908, vol. i. p. 385.

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known in Imperial Rome. They were brought to Italy in the armies of Pyrrhus and Hannibal. They were harnessed to the chariot of Pompeius Magnus at his African triumph, and Germanicus gave an exhibition of performing elephants, the account of which seems to show that animal training has not advanced very much since. One walked on a tight-rope ; four carried a fifth, who with rather broad humour represented a sick woman in a litter. At the end of the performance they took their places at table amongst the guests, and reclined upon the couches, doing so with such ease and precision that they did not even jog the elbows of those who were taking wine.¹

¹ Pliny, bk. viii. ch. ii.

CHAPTER V

FERRARA

Cosimo
Tura,
1420(?)–1495

COSIMO TURA is represented in the National Gallery by a *St. Jerome in the Desert*. Here there is an owl with a frog in its claws. If this is anything more than an observed fact, perhaps we may credit the owl with the benevolent intention of obtaining a little quiet for the Saint's meditations. Charles Dickens, describing the noise made by the Italian frogs after nightfall, says, "One would think that scores upon scores of women in pattens were going up and down a wet stone pavement without a moment's cessation." It *would* be difficult to meditate through that.¹

To the modern mind the frog does not suggest the thought of irresponsible gaiety, but in Physiologus it is a type of those who snatch at the fleeting pleasures of this world.

¹ The Cardinals assembled at the Congress of Mantua under Pius II., in 1459, made no attempt to do so. They complained bitterly at being kept in a place where "the wine was poor, the food scarce, and nothing could be heard save the croaking of the frogs."—Creighton, *History of the Papacy*, 1897, vol. iii. p. 219. See also Horace, *Satires*, i. 5, 14; and Dante, *Inferno*, xxxii. 30.

FERRARA

Cattle find a place in the picture ; one cow is licking and fondling her sucking calf. There is also a bird of the bee-eater family. The lion is standing on a single-span bridge over a stream. It hangs its head over the water, its mouth open, in a most dejected attitude. A cheerful lion is hard to find in these religious pictures.

At Ferrara (Palazzo Schifanoia) are courtly frescoes, in one of which his patron Borso, Duke of Ferrara, goes out hunting with hounds and horsemen, attended by falconers and with a hooded falcon on his wrist.¹ A monkey and a hare are also represented.

Borso was not content with ordinary forms of sport, but liked to see wild boars, bulls, bears, and lions fighting indiscriminately. In another fresco swans attend Mars and Venus, and rabbits feed in the grass.

Francesco del Cossa was also employed at the Schifanoia Palace, and in a fresco of Duke Borso and his jester a small hawk attacks a large heron. The heron bends back its head to strike up at the hawk, but has apparently lost its balance. Its head is below its legs, and the toes are turned in like those of a dead bird.

Francia (Francesca Raibolini), though a Bolognese, is placed with the Ferrara school on account of the

Cossa,
1435(?)–1477

Francia,
1450–1517

¹ The walls of the Palazzo Davanzati at Florence or of the Palazzo del Te at Mantua show how a great lord was happy to be daily surrounded by pictures of birds, dogs, and horses.

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influence of his master, Lorenzo Costa,¹ upon his work. In the altar-piece painted for Giovanni Bentivoglio in 1499 (Bologna), in front of the Child, who lies on the ground, His head supported by a cushion, are two goldfinches sitting on a twig. The same birds appear in the "Franciscan" *Annunciation* dated in the following year. Dr. G. C. Williamson says: "Attention should be given to the birds that are depicted upon the branches near St. John, as birds, generally goldfinches, are a characteristic of Francia's work, and are always beautifully painted with the utmost loving care. In this picture there are two lovely ones; and they also appear in the Manzuoli and Bentivoglio altar-pieces."² Of the *Madonna in the Rose Garden* he says: "Here he has painted the roses on their trellis, and the birds and lizards that sport in the branches, not as a Lombard artist, say Luini, would have painted them, as a grand rich background for the figures in the picture, but has subordinated them to the central figure, and yet given to their execution all the careful detail that he felt was their due. He has painted them lovingly, in a realistic manner, and as one who loved what he was depicting."

¹ There are some good animals, particularly a monkey and camels, in an *Adoration* by Costa in the Brera, Milan.

² *Francesco Raibolini, called Francia*, 1899, p. 59.

FERRARA

In the rare picture by Bono, who signs himself "a pupil of Pisano" (National Gallery), besides the lion of the story there is a deer, very good in drawing, but quite out of proportion to the landscape. It is cropping the leaves of a hedge on the top of a rock in the background. A flock of birds flies across the sky.

Bono da
Ferrara,
p. 1450-1461

Giovanni di Lutero, who adopted the name of Dosso Dossi, has at least twice painted the evidently congenial subject of *Circe*, surrounded by the birds and beasts that were once her lovers. In the Rome example (Borghese Gallery) she is seated in a meadow with hound and bird by her side. In that belonging to Mr. Benson she has around her a brown greyhound, a white puppy, a stag with his antlers in the velvet, a hawk, an owl, two lions and a spoonbill. There is also a hind standing before her. The painting of the lion, in contrast with the other animals, is uncommonly poor. Dossi evidently worked carefully from the model, and his work went to pieces when he had not the concrete fact before him. But lions were quite common in Italy in his time, being kept publicly at Rome and Florence, as well as in the collections of many nobles.

Dosso Dossi,
1479-1542

In the *Holy Family* at Hampton Court the Child has His arm round the neck of a white cock, and holds in His hands a ribbon which is tied to its foot.

CHAPTER VI

UMBRIA

IN the congenial soil of the simple provincial towns within the immediate influence of Assisi we should naturally expect to find the growth of a sympathetic attitude towards nature. Gentile da Fabriano has already been spoken of, on account of his quarter of a century's work in Florence, and the religious paintings of Piero della Francesca of Borgo San Sepolcro, of Benedetto Bonfigli and Fiorenzo di Lorenzo of Perugia, also contain evidence of a sincere appreciation of animal life in the next generation.

Francesca,
1415(?)–1492

The ox and the ass are treated with much sympathy by Piero della Francesca in the *Nativity* in the National Gallery. They do not appreciate the music of the angelic choir, and the ass protests loudly with uplifted head.¹ A magpie perches on the roof of the shed,

¹ There are mediæval legends, however, which suggest that it may be thought of as taking part in the hymn of universal nature in honour of the Incarnation. The ass was specially revered on account of its connection with our Lord's life (as in the Nativity, the Flight into Egypt, and the Entry into Jerusalem), and this last favoured beast was believed to have crossed land and sea to Italy, and to have found a resting-place in the church of Sta. Maria in Organo, Verona.

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and goldfinches, now rather indistinct, flutter about the thistles, their natural food. The neighbourhood of the ass and the goldfinch in this picture reminds us of Pliny's tribute to the *bonhomie* of this pretty bird. The acanthus, he tells us, has no grudge against any living creature, with one exception, the donkey which eats up the thistles from whose seeds he expected to get a meal.

Bonfigli, in an *Adoration of the Magi* (Perugia, Pinacoteca Vannucci), has painted the ox and the ass, and the horses and hunting dogs in the train of the Magi. The heads and necks of two gaunt camels rise like ichthyosauri above the crowd. Bonfigli,
c. 1420-1496

Pietro Vannucci, called Il Perugino, in another version of the Tobias story (National Gallery), has a very literal fish, greatly commended by Ruskin.¹ Perugino,
1446-1523

In his *Adoration*, dated 1504 (Città della Pieve), in addition to the well-painted ox and ass there is a white dog, sheep and goats, and two camels. A small hawk, perhaps a merlin, which was used for the smaller birds, is on the wrist of one of the attendants of the Magi.

In the foreground of Bernardino di Betto's *Return of Ulysses to Penelope* (National Gallery) is a rather stuffed-looking cat. It is playing with a ball of wool which Penelope's handmaiden has been winding, and Pinturicchio,
1454-1513

¹ *Arrows of the Chase*, vol. i. p. 177.

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has dropped: Ulysses in his eager entry seems bound to tumble over it. A jackdaw or some other *corvus* walks across a beam with the jerky consequential strut of his kind. These birds are difficult to identify, as the differences of form and colour are apt to be confused in old painting, though unmistakable in the living bird—the size of the raven, the greyish bloom of the jackdaw, the white skin at the base of the beak of the rook. Very possibly some of my identifications in this species are wrong. A figure on the right has a falcon on his wrist; on the island seen through the window are wild boars and a lion.

In one of the splendidly decorative frescoes in the Piccolomini Library of the Cathedral of Siena, *Pius II. at Ancona*, a falcon chases a pheasant across the sky directly above the Pope's head, and a dog runs over a bridge. Æneas Sylvius sets out for the Council of Basle with knights on horseback, and a greyhound in leash with a double row of bosses on its collar is a conspicuous object. A hawk pursues a wild-duck while Æneas is being invested as Poet Laureate before Frederick III.¹ Indeed, Pinturicchio could hardly bear to leave a space of quiet sky; there must be a hawk and some bird which it is chasing.

¹ Enea Sylvio de' Piccolomini wrote a treatise *On the Nature and Care of Horses*.

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The frescoes in the Borgia Apartment¹ in the Vatican are full of living creatures. *Susanna* preparing for the bath in her little enclosed garden is surrounded by her pets—a stag and hind, rabbits, a hare, and a monkey chained by the middle. The usual hawks fly across the sky. They occur again in the *St. Catherine before the Emperor*, where hoopoes are also flying about. The same birds, with a bee-eater, are painted in the *Martyrdom of St. Sebastian*; a wild-duck is nearly as important as the Dove in the *Descent of the Holy Ghost*. In the *Visit of St. Anthony to St. Paul the Hermit*, a raven flies across the rocks over the heads of two female devils.

Observation and humour is shown by the painter of the *Story of Griselda*, a follower of Pinturicchio (National Gallery). All the animals are characteristic and painted with appreciative enjoyment. Three couples especially are introduced in an anecdotal spirit. A deer wishes to investigate a fallen rose, the peacock's curiosity is also aroused, and the sidelong distrust of the two shy creatures is well caught. A staid and old-gentlemanly dog is being barked at by a silly and vulgar cur with a most abandoned cock to his ear, but is too dignified

¹ Mr. Edward Hutton, speaking of these rooms, says: "You come upon a whole delightful country, a kind of Garden of Eden, where the animals are friends with man—man and woman being always so dainty, so charming there; so that they play among the tall flowers unafraid, and the birds sing under the soft sky, or build in the strange, fantastic trees."—*The Cities of Umbria*, 1906, p. 222.

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to show any energetic disapproval. A little dog, half smooth like a poodle, and a rat observe each other with caution. A small bear, tied by a red cord to a ring in a pillar, sits sucking a fruit, and there are also about twenty dogs, two camels ridden respectively by a falcon and a monkey, two monkeys chained by the middle, a flock of sheep, a bird on the back of a horse, two hawks pursuing smaller birds, and another peacock. The whole series, charming artistically, though curiously wanting in colour, deserves the naturalist's careful study.

Raphael,
1483-1520

It is known from Raphael's sketch-books that he studied eagerly the horses of Leonardo, and those of *St. George* in the Louvre and at St. Petersburg show the influence of the master. In his later work it is not always possible to trace the detail to his own hand. As commissions crowded upon him he employed many assistants, especially for such designs as those in the *Loggie* of the Vatican, painted, no doubt, with reference to the tastes of that devotee of the chase, Leo X. What a medley is the *Creation of the Animals*—elephants, a lion, stags, a horse, an ox, a mule, a camel, a giraffe, an ape, storks, a peacock, a duck, a hawk, several kinds of snails, and a unicorn! Many animals appear also in a *Bacchanalian Scene* (Dresden) painted from his designs by Garofalo. Amongst others are an elephant, camels, and leopards.

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In the arabesques surrounding the Vatican frescoes are rats and squirrels, birds and snakes. In the *Venus, Juno and Ceres* (Rome, Villa Farnesina) there is a good hawk with outstretched wings and tail expanded like a fan. Ordinarily he is not successful in his painting of birds in flight, or not sufficiently rigorous in judging the work of his assistants. In the *Meeting of Rachel and Jacob* the animals are full of eager life, especially the rams impatient for their turn to drink. The cranes in the cartoon for the *Miraculous Draught of Fishes* (South Kensington Museum), with their red-capped heads bordered with white, are good. The fish also are more than suggestions of fishiness in the grand manner; the skate and the dogfish are easily recognisable. The goldfinch appears in the hand of the infant Baptist in the painting which is usually called from it the *Madonna del Cardellino* (Florence, Uffizi). A supposed locust, inspired by a fatal curiosity, walks up to *St. John the Baptist* in a school picture in the same gallery.

In Signorelli's *Virgin and Child with Saints* (National Gallery) five goats are painted. One of them stands up against a tree and tears at the wood of a branch. It will be remembered that Margaritone, more than two hundred years before, had noticed practically the same action.

CHAPTER VII

VENICE—PISANELLO TO CIMA DA CONEGLIANO

THE art of Venice owed its character to many contributing influences, and yet the island city set her mark strongly upon all these as they came into her service. Florence and Padua were drawn upon, yet it is neither the eager mental and spiritual inquiry of the one nor the preoccupation with classic forms of the other which we remember when we think of the decoration of her palaces and churches. A settled, unanxious, and satisfying life led to a reasonable, clear-eyed, and not very emotional attitude towards the whole of experience, including religion, the historical fabric of which took its place alongside the daily life of the merchant, the sailor, or the magistrate. All that interested them in nature is frankly brought in, and is not felt to be out of place even in portraying circumstances the most sacred.

Pisanello,
1399-1452

In Vittore Pisano, or Pisanello, we recognise one of the great animal painters of all time. The National Gallery is fortunate in having the best example of his rare art, the *Vision of St. Eustace*. Here the naturalist

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is strongly in evidence, and we can see that his whole delight has been in the careful delineation of the creatures, which had to be got in anyhow, much to the detriment of the composition. In addition to the future Saint and the mystic stag, there are two other stags, a hare, three kinds of dogs, and a bear. Among the birds are pelicans, herons, swans, geese, a hoopoe, a kingfisher, and two chaffinches. The painting is of the most minute description, almost every hair and feather being rendered in the style of the miniaturist. It breathes a real delight in forest life, and intense sympathy with it.

Vasari mentions his fresco of the *Annunciation* in S. Fermo Maggiore, Verona, as containing "many small animals and birds in various parts of the work, all of which are as natural and as animated as it is possible to imagine."¹ Two pigeons with feathered feet and a toy dog with a collar of bells can still be seen.

Pisanello's paintings alone would give but an imperfect idea of his "sense of naturalism." It is in his sketches, both for paintings and medals, and in the medals themselves that his genius can best be appreciated. Amongst these we find a long-haired goat, a stag, a mule, horses with even the spavins meticulously reproduced, the *veltro* or boarhound, the greyhound,

¹. *Lives*, vol. ii. p. 100.

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a wild boar, a camel, a bat, an eagle, a weasel or stoat, monkeys, goats, foxes, hares, wild-ducks, quail, a bald-headed vulture with frilled neck, and a lynx.

The horses in the *St. George and the Princess* (Verona, S. Anastasia) show evidence of even excessive study, or rather of an uncompromising naturalism which artistically somewhat defeats its purpose. Still, the disposition of the animals is well differentiated; the group of the mule between two horses, for instance, shows a sympathetic understanding of their peculiarities. The alert muzzled greyhound, the nosing spaniel, and the curly horned ram all show careful study.

The boar appears as a symbol of the defeated flesh at the feet of St. Anthony in the *Vision of St. Anthony and St. George* (National Gallery), but without the tusks of the powerful beast of the medal of Alfonso I. of Naples, *Venator Intrepidans*.

Dante mentions St. Anthony's pig in the *Commedia*—

"Saint Anthony
Fattens with this his swine, and others worse
Than swine, who diet at his lazy board,
Paying with unstamped metal for their fare."¹

In honour of the symbolism the pigs of the monks of St. Anthony were allowed to roam and find food unchecked, even when they added personal injury to

¹ *Paradiso*, xxix. 124.

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material damage by worrying children and attacking grown-up people.

A botanist would at once notice the beauty of the pinks and columbines in the so-called *Isabella d'Este* (Louvre), but our present inquiry is not concerned with vegetable life. There are, however, three fine butterflies; the Red Admiral has evidently been studied from a dead specimen. It will be noticed that whoever has set it has pulled the upper wings a little too far forward. The Clouded Yellow is also seen amongst the foliage, and the Rare Swallow-tail.

A *tondo* of the *Adoration* (Berlin) was formerly attributed to Pisanello, but is probably only painted under his influence. There are points about it which are irreconcilable with the authorship. Still, it is full of interest, and of course the authenticity of a picture makes no difference in its value for our present purpose. A painter equally illustrates the tendency of his time, whether he be Pisanello or another. Two falcons attack a heron; one of them has risen above its quarry, which points its long sharp beak upwards to ward off the downward stroke. This is just the method which Spenser describes in the *Faerie Queene*.

“ As when a cast of falcons make their flight
At an heronshaw that lyes aloft on wing,
The whiles they strike at him with heedless might,
The wary foule his bill doth backward wring.

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On which the first, whose force her first doth bring
Herselfe quite through the body doth engore,
And falleth down to grounde like senselesse thing.
But th' other, not so swift as she before,
Failes of her souse, and passing by doth hurt no more."

The Florentine engraver, Maso Finiguerra (1426-1464), represents in a plate "of various wild animals hunting and fighting" (British Museum), two birds, not only in relatively the same position, but with exactly the same outline. There are also lions, a cheetah, ducks, and hares, boars, and stags being hunted by their appropriate hounds.

The Flemish Stradanus (Giovanni della Strada), who worked at Florence a century later, and was an apprentice to Michael Angelo, also represents this episode in an engraving in the "Venationes" of 1567.¹

Another falcon in the foreground of the Berlin picture has got its victim down. A man rides between the humps of a Bactrian camel. A peacock, with a curiously

¹ But Mr. Baillie-Grohman, commenting on this, says: "It shows that the artist fully believed the legend, sanctioned even by such late writers as Walter Scott, that the heron when hard pressed and stooped at by the hawk will point his beak upwards, and thus receive the descending enemy upon its point, thereby inflicting serious injury, if not killing him outright. According to modern experts, this pretty story has no foundation in fact. It seems extraordinary that for centuries artists went on painting incidents which they never could have seen; scores, if not hundreds, of pictures of what was once a favourite and aristocratic sport depicting this very occurrence" (*Country Life*, December 16, 1911). It certainly does seem extraordinary; perhaps herons have changed their tactics.

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fringed tail, perches on the shed, underneath which are the ox and ass. Sheep feed in the distance, and a greyhound watches the struggle in the foreground with interest, but thinks it prudent not to intervene.

Jacopo Bellini probably owed much to Pisanello, and also to Gentile da Fabriano. They both came to Venice to decorate the Ducal Palace, and their fresh and vivid outlook upon nature could not but be a powerful stimulus to Jacopo.

Jacopo
Bellini,
1400-1464(?)

One of his sketch-books, dated 1430, which is now in the British Museum, contains, amongst studies of architecture in perspective and the human figure, a large proportion of drawings of animals and birds.

These include a family of lions with cubs (2), lions attacking horses (7), a lion on its back rolling over and playing with a cub, the lioness sitting near (15), a lion with two cubs, one crawling on to its back (82), deer, lion and lioness, and rabbit (16), a man with hawk on wrist, another with a hunting dog (13), two eagles on a branch (58), a beautiful stag (71), four hawks on a perch, and a dog barking at an ape (89), five cheetahs, one running with an easy springing gait (92).¹

Gentile Bellini in the *Preaching of St. Mark at Alexandria* (Milan, Brera) has painted camels and a giraffe. If the neck is not quite satisfactory, he has

Gentile
Bellini,
1429(?) - 1507

¹ The numbers are those of the pages on the Museum stamp.

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at any rate got the shape of the body right, and the proportion between the length of the front and back legs. If Gentile had not seen the Medici giraffes, he could have used the description of Marco Polo, which would be current in Venice, where he returned after his travels in 1295, and lived, after his imprisonment in Genoa, until 1324. "The body," he says, "is well proportioned, the fore-legs long and high, the hind-legs short; the neck is long, the head small, and in its manners it is gentle. Its prevailing colour is light, with circular reddish spots. Its height (or length of its neck) is three paces."¹

Dr. F. R. Martin has published (in the *Burlington Magazine*, 1910) drawings of a gazelle or antelope and a hare which he found in Constantinople. He believes them to have been done while Gentile was engaged on his embassy there.

In a picture of his school, *Madonna and Child Enthroned* (National Gallery), a goldfinch with outstretched wings ready to take flight stands on the brocaded robe of the Madonna. In another, the *Visit of the Venetian Ambassadors* (Louvre), there are deer, a monkey, and two shaggy Bactrian camels.

Giovanni
Bellini,
1430(?)–1516

Mr. Roger Fry discusses the horses in the scene of the *Conversion of St. Paul* in the predella of the Pesaro altar-piece by Giovanni Bellini.

¹ *Travels*, ch. xxxvii.

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He points out that "the horse in Italian art before this time was always the destrier; this horse, peculiar for its small, compact build, is not indeed the Arab horse, but it is the horse (possibly a descendant of the Greek horse, of which we are here forcibly reminded) which is to be found to this day in the uplands and mountainous districts of Turkey," and speaks of one in Gentile Bellini's *Adoration of the Magi* (Venice, Lady Layard's collection), "which may almost have been the original of St. Paul's horse here."¹

A very good example of Giovanni's attitude to external nature is to be seen in the National Gallery. "You are to be interested," says Ruskin, "in the living creatures, not in what is happening to them," and in the *Death of St. Peter Martyr* it is evidently the living creatures other than human which have a large share of his interest. The dog, the lamb, the goat, the cattle, the young donkey with large downy head, standing luxuriously half asleep in the shade of the coppice; the brown bird of the flycatcher type perching on a twig above the *cartellino*; all these go to make up that abounding unobtrusive life of the country which is the background for the joys, the sorrows, and the evil passions of men.²

¹ *Giovanni Bellini*, 1899, pp. 30-31.

² "Celle qu'on essaierait de trouver dans l'indifférence, ou même le défi injurieux que la nature semble opposer parfois à nos sentiments, serait bien subtile pour cette époque."—Émile Michel, *Les Maîtres du Paysage*, p. 14.

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Among the animals surrounding the *St. Jerome* in the possession of Mr. R. H. Benson, are a hawk, two rabbits, a squirrel, and a lizard. A peacock, a stork, and a partridge appear in a corner of the altar-piece in *St. Pietro Martire*, Murano.

A painting of *St. Francis of Assisi*¹ standing before his cell and singing his canticle to the sun, illustrates a line of influence mentioned in the first chapter. Here animal life is represented by a well-drawn ass, sheep and goats, a kingfisher, a crane, and a rabbit. The crane has just settled on the narrow top of a column of cliff; its wings are not yet at rest, fluttering while it gets its foothold. The rabbit looks out through a hole in the wall behind the Saint, its head only disengaged. Its upturned eyes express amazement and cautious curiosity rather than confidence.

All the natural details, animate or inanimate, are painted with great minuteness and individual beauty, but the picture as a whole cannot be considered emotionally satisfying. Nature is there, but irresponsible.

In the Uffizi allegory he has travelled a long way from the devotional simplicity of subjects like the *Blood*

¹ Exhibited at the Royal Academy Winter Exhibition, 1912, by the trustees of the late Miss M. A. Driver. In spite of the apparently genuine signature, it is considered by Mr. Roger Fry to be by Basaiti, and undoubtedly has strong likeness to such work as the National Gallery *Madonna of the Meadow*, and *St. Jerome Reading*.

PISANELLO TO CIMA DA CONEGLIANO

of the *Redeemer* or the *Pietà*. The mediæval idea of the world beyond the grave as found in Dante was growing dim, and men's minds were becoming more occupied with the present world, so rich in its possibilities of pleasure and beauty. This picture shows how traditional conceptions still worked in Bellini's mind while his nature was opening out to a more sensuous delight in the aspect of things. Eastern sheep and goats appear against the rock, and also the centaur which we first met in Giotto's *Obedience*.

The rich brocade dress of a lady painted by one of Bellini's pupils may be noticed (National Gallery, No. 631). It is ascribed to Francesco Bissolo. On the embroidered band running across the open neck are dogs and other sporting animals.

Antonello da Messina in the Antwerp *Crucifixion*—there is one not quite identical in the National Gallery—represents a small owl at the foot of the cross. It seems to be the small tufted or scops owl (*Scops giu*), so called from its cry.

Antonello da
Messina,
1430-1479

Browning mentions this bird in "Andrea del Sarto," in the passage where the painter describes to his wife the coming on of evening—

"See, it's settled dusk now, there's ■ star :
Morello's gone, the watch-lights show the wall,
The cue-owls speak the name we call them by."

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The noise is described by Seebohm as monotonous as a passing bell, and almost as melancholy.¹ Is this the significance of the bird's presence here?

A *St. Jerome in his* (very convenient and hygienic) *Study*, by the same painter (National Gallery), contains a partridge,² a peacock, and a cat, as well as the thin-legged lion. Birds fly in and out of the window. The Saint's care for the creatures is shown by a bowl for food or water which is placed on the steps.

A little dog sits on the steps in front of the ceremony of the *Circumcision* in Marco Marziale's picture in the National Gallery. Close to is a fly, which is walking up the marble.

In an *Adoration of the Magi* (Glasgow Gallery), considered by Sir J. C. Robinson to be by Antonello, there are two incidents which occur also in the Piero della Francesca *Nativity* already described. The pictures are quite unlike in composition, but in each there is a braying ass, and a magpie perching on the roof of the shed.

¹ Bowdler Sharpe, *Handbook to the Birds of Great Britain*, vol. ii. p. 83.

Pliny speaks of the horned owl (*bubo*) as of bad omen, and as "specially funereal." "It is greatly abhorred in all auspices of a public nature. The monster of the night, its voice is heard not with any tuneful note, but emitting a sort of shriek. Hence it is that it is looked upon as a dreadful omen to see it in a city, or even so much as in the daytime." (Bk. x. ch. 16.)

² The *Anonimo*, who saw the picture in the early sixteenth century, calls this bird a quail.

PISANELLO TO CIMA DA CONEGLIANO

Vittore Carpaccio did not stop at the delineation of everyday life. Dragons, basilisks, and unicorns were commonplaces to him. To confine ourselves, however, to creatures with which most of us are more familiar: in the *Baptism of the Princess* in the St. George series (Venice, San Giorgio degli Schiavoni), is a large scarlet parrot which nibbles a plant in the foreground, as well as a greyhound on leash, with elaborate collar, sitting up facing the spectator. Some care was evidently taken about the collar of a favourite dog: with this may be compared that with hawk-bills on the little dog which sits up to one of the courtesans in the picture in the Correr Museum, Venice, and with that on the hound in the right-hand foreground of Gentile da Fabriano's *Adoration*, or on the large dog in Veronese's *Adoration* in the National Gallery.

In the scene where St. George kills the dragon, everything is designed to emphasise the horror of the fearsome creature's lair. Amongst the dead and dismembered bodies of unsuccessful champions are to be seen snakes (one has caught a frog and is holding it in his mouth), lizards, and a toad. The lizards in particular are painted with sure observation of their attitudes and of such points as the wrinkling of the skin at the neck as the head is quickly turned.

To represent one as gnawing at the body of the

Carpaccio,
1450-1522

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dead girl adds to the loathsomeness of the fate from which the Princess is to be rescued, but the lizard does not eat flesh. Three vultures settle on a heap of putrefying remains in the background.

In the *St. Jerome* series, the most interesting (and amusing) picture is perhaps that in which the monks flee pell-mell from the lion, in spite of the Saint's deprecating gestures and the beast's own apologetic and ingratiating air. This painting is rich in animal life. A fallow deer, a rabbit, and a peacock share in the flight of the monks, but another rabbit, two other deer, a genet, a guinea-fowl, the inevitable parrot and other birds are quite undisturbed. The parrot was now often painted, though this is recognisable as Carpaccio's model, but he seems to have struck out a new line with his guinea-fowl.¹

There is a delightful little dog in the *St. Jerome in his Study*, sitting bolt upright waiting eagerly for his master to finish work, and hardly able to contain himself. His paws seem to dance on the ground, and one can almost hear his whimperings. The great Doctor, busy with his translation, is just a little worried, and looks out of the window with uplifted pen waiting for the *mot juste*.

¹ This bird was amongst the presents made to Leo X. by the King of Portugal (see p. 54).

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In the *Death of St. Jerome* a lizard is painted close to the body immediately above the *cartellino*. There are several birds, and a genet trots round a palm tree to which it is tethered.

In the *St. Ursula* series (Venice, Accademia) the guinea-fowl is again painted, looking at an Eastern dwarf who sits on the steps of the baldacchino in the *Return of the Ambassadors*. The large dog lying on the landing-stage of Cologne may be noticed, and the little dog on guard at the foot of St. Ursula's bed in the *Dream*. In the rough sketch for this picture in the Uffizi, another animal, possibly a cat, is scampering across the room. A goldfinch stands on the parapet which forms the foreground of *St. Ursula taking leave of her Father* (Venice; Layard Gallery).

The *St. Stephen* series, now scattered, contains many examples of animal life. In the *Ordination of the Saint* (Berlin) is a dog, a camel, and the same parrot. In the *Disputation with the Doctors* (Milan, Brera), the guinea-fowl appears again, and some pretty deer are painted in the *Preaching at Jerusalem* (Louvre). A peacock, the parrot, and two doves appear in addition to the dogs already mentioned in the picture of the *Courtesans*.

Also in the Correr Museum is the *Visitation*, in which the meeting of the Blessed Virgin and Elizabeth

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is represented as taking place not "in the house" but in a landscape in front of a palace. Our old friend the parrot is on the edge of a brook looking at a hare which is jumping over; and another bird is beak to nose with a rabbit. A fallow deer sits by the brook. Carpaccio may have seen a hare jumping over a stream, but it is doubtful whether it would do so unless pressed. Perhaps the parrot has said something startling. In the *Birth of the Virgin* (in the same gallery), the usual scene of food being taken into the bedchamber of St. Anna, two rabbits are painted nibbling a cabbage-leaf in the middle of the room. In the *Annunciation* (Venice, Accademia) there is a peacock, a pheasant, and doves perching on the tester of the porch.

A curious picture, lately recognised by Sir Claude Phillips as being by Carpaccio, is the *Meditation on the Passion*, formerly attributed to Mantegna. In the background deer are being stalked by leopards, and one has just been pulled down. There are several birds, including the now very familiar parrot, which Sir Claude does not mention, but which is in itself strong evidence of authorship.¹

Morelli says that another Venetian, Girolamo da

¹ *Burlington Magazine*, 1911. The picture was in the collection of Sir Wm. Abdy, and was exhibited as a Mantegna (it has his signature, inaccurately spelled, on a *cartellino*) at the Royal Academy Winter Exhibition of 1881.

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Santa Croce, a follower of Giovanni Bellini, introduced a parrot wherever the subject he was treating would allow it, just as Paolo Farinati used to put a snail into his paintings as a kind of personal mark.

Libera da Verona paints two stags, one lying down, the other feeding, in the landscape of the *Death of Dido* (National Gallery).

Benedetto Diana paints a partridge in the *Pilgrims of Emmaus* (Venice, S. Salvatore) and a guinea-fowl in a *Virgin and Saints* (Venice, Accademia). He seems to have been a pupil of Giovanni Bellini, and would be familiar with the work of Carpaccio, whose guinea-fowl has already been noticed.

This bird appears again in a picture by Lazzaro Bastiani, one of the lesser painters of the school. This is the *Annunciation* of the museum at Kloster Neuburg, Austria, in which are also a goldfinch, a parrot, a stag, and a snake. There is a goldfinch in a painting of the *Madonna* (Venice, Ducal Palace), and a peacock and a dove in the *Archangel Gabriel* of the Museo Civico, Padua.

A painter much influenced by Giovanni Bellini, Bartolommeo Montagna, has painted a butterfly and an apple on the rock which forms the setting of a *Pietà* at Monte Berico, Vicenza. Perhaps the cause of the first sin and the symbol of risen life are placed here in

Montagna,
1450(?)–1523

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relation to the completed sacrifice of the Redeemer. In the *Madonna Enthroned* (Vicenza, Duomo), amongst other birds are two swallows, one on the bar of the baldacchino and another on the capital of one of the supporting pillars.

The Infant Christ in Sir William Farrer's *Madonna and Child* presses a goldfinch to His breast. The helpless and uncomfortable position of the bird is well studied; it squeaks with open beak and tries to find a hold for its feet. An ape, a stag, a peacock, and a hoopoe are painted in a *St. Jerome* (Bergamo, Accademia Carrara).

Cima da
Conegliano,
c. 1460-1518

Giovanni Battista, generally called by his nickname Cima da Conegliano from the hill-top of his native place which he was so fond of using in the background of his pictures, paints a very miserable lion in the National Gallery *St. Jerome*. There is also a hawk and a serpent.

The middle portion is repeated in a picture of the same subject belonging to Major Kennard, but more life is introduced. A kingfisher sits on a ledge of rock overhanging a pool, while another flies off with a fish in its beak. Two red-legged partridges and a stag are also to be seen. A green lizard, painted with much detail, fights with a snake in the foreground.

There is always a gathering of wild life round St. Jerome, but this picture is unusually full of it.

PISANELLO TO CIMA DA CONEGLIANO

St. Guthlac, in his retirement far in the fens at Crowland, said when the swallows came and perched upon his knee, "He who leads his life according to the will of God, to him the wild deer and the wild birds draw more near."¹

The same artist, painting a *Virgin and Child* with the Conegliano background (National Gallery), thinks it worth while to introduce a man driving a mule laden with a pack, two swans in the river, and a bird on the bough of a tree on the bank. They are all so small that they have to be looked for. This is an example of the common tendency to introduce animal life even where it could serve no decorative or symbolical purpose. In the *Madonna of the Goldfinch*, also in the National Gallery, the bird in the child's hand appears to be a linnet. A stag feeds in the landscape. Cima paints a lizard on the wall behind the *Madonna Enthroned* in the Museo Civico, Vicenza. Around the sleeping *Endymion* (Parma) are two storks, a dog, a young stag, and two rabbits.

¹ A group of stories, other than those of St. Francis, illustrates this ; for instance, that of St. Hugh of Lincoln and the swan at Stow.

CHAPTER VIII

VENICE—CRIVELLI TO VERONESE

Crivelli,
p. 1468-1493

THE National Gallery contains useful examples of the brilliant and finished work of Carlo Crivelli. The tail of the gorgeous peacock in the *Annunciation* is almost as solidly painted as the architecture. The perches for the doves will be noticed and the kind of cage then in use. Sacchetti has an amusing story which illustrates the passion for keeping birds which prevailed in his time and the eagerness with which strange pets were sought for.

A certain Marquis Aldobrandino commissioned an innkeeper, Basso della Penna, to procure him a bird in a cage. He wanted something quite uncommon, none of your linnets and goldfinches, and a good songster. The innkeeper, having people from all countries passing through his house, would be likely to hear of anything really interesting and unusual. Basso, seeing his way to a little joke at the Marquis' expense, had a large cage made, in which he caused himself to be conveyed to the

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palace, chirping and twittering lustily. But Aldobrandino commanded his servants to hold the cage out of the window, giving it a good swing before setting it on the sill. Basso, terrified, shouted and bawled, but to no purpose, and all the town rushed to the square to see so joyful a sight.¹

In the picture of the *Beato Ferretti* there are two ducks in a pool at the corner; one is still a duckling, and the downy little head is delightfully rendered. A goldfinch is perching in a tree above in an unusual position, foreshortened, just showing the bright colour of the head over the back. One in exactly the same position is to be seen in the *St. John Baptist* panel of the composite altar-piece, No. 788.

In another picture, the *Virgin and Child between Saints*, or *Madonna della Rondine*, a swallow has alighted on the upper ledge of the throne. The swallow—and the martin, which is often confounded with it—has always been affectionately regarded on account of its faithful return to the old locality,² and the care for its young, which, from its social habit, is so easily observed.

¹ *Novelle*, No. VI.

² Countess Cesaresco mentions "the ancient custom of carrying a wooden swallow from house to house and asking for largesse in honour of the return of the spring." "I do not know," she says, "that there is an older piece of folklore on record which is still in current use."—*Outdoor Life in Greek and Roman Poets*. 1911.

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A panel of the predella shows St. Jerome at the foot of the cross, upon which perches a vulture. There is also a flamingo feeding, a snake, a lion, a mule and rabbit foreshortened from behind; two other rabbits, one very clumsily painted about the head, and a dog asleep in a cave. The attitude of the lion is very well observed and the details of structure well carried out; the painting of the paws should be noticed.

A snail is painted, travelling along with outstretched horns, at the feet of St. Francis in the *Madonna and Child Enthroned*, dated 1491. Even its sluggish heart is moved.

The Earl of Northbrook has a *Madonna* in which the Child holds a goldfinch in both hands. A *Virgin and Child* at Ancona (Pinacoteca Podesti) contains another goldfinch with a very short neck, which flies at the end of a string held by the Child.

Crivelli has introduced the common house-fly into at least four paintings. One is in the picture belonging to Lord Northbrook just mentioned; the child holding the bird looks round at the fly, which is crawling in his direction. Another is in the National Gallery (No. 907), a third is at South Kensington, and the fourth belongs to Mr. Benson.

Catena,
c. 1470-1531

Vincenzo di Biagio, known as Catena (if the *St. Jerome* in the National Gallery is by him and not by

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Giovanni Bellini), was fond of the partridge. Here one stalks delicately up to the Saint's old pair of shoes, so neatly laid together, as who should say: "Anything interesting in here, I wonder? Nothing that will make me jump, I hope?" The lion does not look a cheerful pet. In the *Warrior adoring the Infant Christ* there are also two red-legged partridges feeding behind the Madonna, and a little curly dog.

The partridge is frequently introduced in Italian painting. It is connected in legend with St. John, and there are far-fetched analogies about it in Physiologus. It is said, for instance, to rob its fellow birds of their eggs because it is anxious to have more to hatch and rear, and so typifies the Church in its zeal for souls. It is also, by contrast, said to represent the Devil. Even with so wide a range of possible interpretation it is difficult to discover its appropriateness in any given picture. It appears even in Titian's *Venus Reposing* (Florence, Uffizi).

In the *Madonna of the Meadow* (National Gallery), Basaiti,
p. 1500-1521 originally attributed to Marco Basaiti, then to Giovanni Bellini, and now again to Basaiti,¹ there is some good painting of animal life, with nothing perfunctory about its rendering. A stork with active wings and beak

¹ Sir Walter Armstrong thinks that it is by Catena. See *Notes on the National Gallery*, 1887, p. 23.

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defends itself against a snake. There may be some religious symbolism in this episode,¹ but the scene must always have been a familiar one in Italy. Virgil long before had noticed it—

“But when the golden spring reveals the year,
And the white bird returns whom serpents fear,
That season deem the best to plant thy vines.”²

The stork comes over in the spring after its wintering in Africa. A Syrian goat with pendulous ears gives local colour.³ The earlier Venetians made a point of this, anticipating in some degree the method of Tissot and Holman Hunt. One of the Bellini—Gentile, Giovanni's brother—had been on an embassy to Constantinople and had painted the portrait of the Sultan. No doubt his sketch-books were eagerly taken advantage of on his return in 1481. An eagle is seen perching on a tree to the left.

Giorgione,
c. 1477-1510

Giorgio of Castelfranco, familiarly called Giorgione, to whom the name of Barbarelli has been given by an

¹ “As the bird is the clothed power of the air, so this is the clothed power of the dust; as the bird is the symbol of the spirit of life, so this of the grasp and sting of death.”—Ruskin, *Queen of the Air*, ¶ 68.

² *Georgics*, bk. ii., Dryden's translation.

³ Syrian goats with long ears are specially mentioned as being in the zoological garden of the Cardinal of Aquileja at Albano in 1463.—*The Civilisation of the Renaissance in Italy*, Jacob Burckhardt. Trans. S. G. C. Middlemore, 1890, p. 295.

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unreliable later tradition, was one of those to whom classical literature was an inspiration. Even Vasari was quite unable to understand some of his allegorical or derivative frescoes. It is not wonderful, therefore, if to-day their interpretation is a matter of some doubt. A small panel in the National Gallery, officially put down to his school, but quite possibly an early essay by the master himself, is of this character. Perhaps it is admissible to call it a picture of the Golden Age; a young man's dream in which knowledge, the arts, and warring nature itself are reconciled into a harmony. In it a leopard (not the hunting leopard) is seen, two deer, a peacock on a perilously slender branch, and three other birds, including an owl. In the National Gallery also is his only extant *Adoration*. There are here two powerful horses in addition to the ox and ass.

Titian (Tiziano Vecellio) takes from Catullus his subject of the *Meeting of Bacchus with Ariadne* (National Gallery). The light falls beautifully on the sleek lithe bodies of the cheetahs, who look at one another as much as to say, "Rather a sudden stop! Who's his friend, I wonder?" They are wearing collars decorated with hawk-bells. The serpents entwining the brown limbs of the "Ophiucus" seem to be the common grass-snake, made large enough to show effectively.¹

Titian,
1477-1576

¹ The grass snake has been known to reach a length of six feet.

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The head of the one in his left hand is better painted than that of the other. The dark spaniel with white paws, barking at the little satyr, has a homely and modern look. No doubt it was somebody's pet, and had to have a place found for it. The picture was painted for Duke Alfonso I. of Ferrara, so this little dog may well have been a favourite of the Ducal Court.

Alfonso evidently appreciated Titian's painting of animals. We find him writing to his agent in Venice, Jacopo Tebaldi, to order from Titian a faithful life-size portrait of an "animal called a gazelle," which was in the possession of Giovanni Cornaro. Unfortunately when the painter arrived the gazelle was dead and buried, or rather thrown into the canal. But Cornaro had a picture by Giovanni Bellini in which a gazelle appeared, and with the help of this Titian was able to satisfy the Duke's wishes.¹

In the Louvre is the *Madonna of the Rabbit*, about the ears of which it is impossible to feel quite happy. Rabbits also play about in the landscape of *Sacred and Profane Love* (Rome, Borghese), and in a picture at Bridgewater House. A sympathetic lizard watches *St. Jerome* at his self-discipline before the crucifix (Milan, Brera), but a lion with a very human pointed nose sleeps quietly, head on paw.

¹ See Dr. Georg Gronau, *Titian*, 1904, p. 50.



THE DAUGHTER OF ROBERTO STROZZI
BY TITIAN

BERLIN

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The *Daughter of Roberto Strozzi* (Berlin) caresses a beautifully painted little red-and-white spaniel, whose attention is divided between the spectator and the food its little mistress is offering it. The ears are slightly raised, and there is nothing rigid about the sitting pose: imminent movement is suggested. Titian frequently painted this toy breed. It is to be found in the background of the portrait of *Eleanora Gonzaga, Duchess of Urbino* (Florence, Uffizi), and on the bed of Venus in two pictures in the same gallery, in one case asleep, in the other barking at a partridge. It tries to escape from the painful sight of *Philip II. dedicating his Son to Victory* (Madrid, Prado), and walks, on a rather larger scale, with *Tobias and the Angel* (Venice, S. Marziale).

In an interesting recent book it is stated that the first record we have of red-and-white toy spaniels in Europe is in Titian's pictures, and that their origin is probably explained by the pairing of a Chinese dog with the native Italian type.¹ Palma Vecchio also painted this dog.

¹ "In Italy and Malta the indigenous dogs were the shock-dog and the 'Pomeranian' Militaeus, but Italy traded with China from the eighth and ninth centuries onwards, and I thought the secret of the puzzling upspringing of the new type might lie in a cross between an indigenous dog and a red-and-white variety of Chinese dog imported to Italy. This Chinese dog I traced with infinite trouble, and he was admittedly the foundation of the red-and-white Toy."—Hon. Mrs. Neville Lytton, *Toy Dogs and their Ancestors*, 1911.

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Lotto,
c. 1480-1556

The love of pets in Renaissance Italy does not seem to have been confined to the men,¹ but we should hardly have expected to find the marten family adopted as ladies' pets. Two portraits in which this animal is painted will be mentioned later, and another, a bust of a middle-aged woman, by Lorenzo Lotto, is in the Bergamo Gallery. She is represented as nursing a marten which has wriggled its head down, and shows its strong cusped teeth. A slight chain is round its neck.

Sacchetti, speaking of the extravagance of women, as satirists have always done in ages of luxury, says, "They wear around their necks a collar, to which are attached all sorts of little beasts that hang down into their breasts." Whatever the exact meaning of this may be, it points to the fact that even before the end of the fourteenth century the keeping of pets had become something of a craze.² In the *Triumph of Chastity* (Rome, Rospigliosi Gallery) an ermine, the stoat in its white winter coat with black-tipped tail, stands on the broad bosom of Chastity (not very sympathetically painted) as she chases away Venus, Cupid,

¹ Hubertus describes how Frederick, riding into Innsbruck, met a lady leading a large tame stag with splendid horns.—*Gentlemen Errant*, p. 344.

Fashionable amusements, then as now, spread rapidly among the "governing classes" of Europe.

² See Dr. Guido Biagi, *The Private Life of the Renaissance Florentines*, p. 38.

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and the dove. It is taking a lively interest in the proceedings, and is evidently used to human companionship. It wears a little collar and pendant.

The oxen straining at the rope, in the predella of the picture in the Library, Jesi, trying in vain to drag *St. Lucy* to dishonour, are well drawn from nature. A comparison of the different couples in scenes ii. and iii. shows how he has represented the strain only gradually falling upon the foremost beasts. The pair next to the Saint have all their weight thrown against the rope round the little figure in the full skirts, as she stands quietly speaking to the judge. In the first panel two dogs play and rush about the church, while a priest says Mass, and people pray before a candle-decked shrine. A dog runs before *St. Barbara* (Trescore, Oratorio Suardi) as she is dragged to execution. A cat scampers across the bedroom of the Blessed Virgin, startled by the archangel in the *Annunciation* (Recanati, Sta. Maria Sopra Mercanti). A white rabbit pricks up its ears in amazement at the uplifted hands of the King of Salem as he offers the mystic bread and wine (in generous quantity) to Abraham in the *Sacrifice of Melchisedek* (Loretto, Archbishop's Palace), and an attendant leads a calf.

Giovanni de' Busi, called Cariani, was a painter of Cariani,
c. 1480-1541

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Sante Conversazioni. Two rabbits are playing together in the picture of this class known as *The Seamstress Madonna* (Rome, Corsini Gallery), and among the birds represented are partridges and a guinea-fowl.

Morando,
1486-1522

Paolo Morando, who was a native of Verona, and whose principal pictures are still to be seen there, has in the National Gallery a *St. Roch with the Angel*, in which the Saint's dog is not by any means painted as an emblem only. It is the little Bolognese breed, and looks downward out of the picture with its ears slightly raised, a lifelike pose.

Bonifazio,
1487-1553

Bonifazio di Pitati, called Veronese, paints four dogs in his *Parable of Dives and Lazarus* (Venice, Accademia); one looks up at a puppy carried in a kind of pouch on the back of a 'cello player. There is also a man with a falcon on his wrist.

In the background of a *Madonna and Child with Saints* (National Gallery) a lion is worrying a sheep-dog. Sir Frederick Burton at least interprets it in this way in the Catalogue of 1890. The lion would perhaps connect the incident with St. Jerome, who is painted behind St. James. Sir E. T. Cook calls the animals a wolf and a sheep—"Notice the significance of the incident in the middle distance—a shepherd asleep, while a wolf is devouring a sheep."¹

¹ *A Popular Handbook to the National Gallery*, 1901, vol. i. p. 582.

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Here is a problem of interpretation for the visitor to the National Gallery, in which good sight as well as knowledge of natural forms will be of service. The group was probably never painted with much detail, and the picture is at present hung rather high.

Alessandro Bonvici, of Brescia, nicknamed "Il Moretto," has a choice of subordinate incidents in his pictures which reminds us of Titian and Veronese. Well-painted dogs and cats are frequently introduced by him in the "Suppers" of the Gospel, which are so characteristic of Venetian art. The *Jesus at Emmaus* (Brescia, Martinengo Gallery) and the *Last Supper* (S. Giovanni Evangelista) may be particularly mentioned. A monkey on the shoulders of a dwarf, in the *Supper at Simon's House* (Venice, S. Maria della Pietà), has grasped him firmly by the hair.

Moretto,
1498-1555

In a curious *Christ and Saints* (Vienna), Marco Bello, who was painting early in the sixteenth century, has occupied the foreground with a row of creatures which appear to have no logical or pictorial relation to the figures.

From left to right are to be seen a dove, a kingfisher, a duck, three toads, a flamingo, two partridges, and a lapwing or peewit.

Tintoretto (Jacopo Robusti) often painted the dog. One is under the table gnawing a bone in the *Last Supper* of the Church of Santa Maria della Salute, Venice, and

Tintoretto,
1518-1594

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in another picture of the same subject (Scuolo di San Rocco) a dog in the foreground barks vigorously in sympathy as the disciples excitedly ask, "Is it I?"

Ruskin says of the ass in the *Flight into Egypt*, "I have never seen any of the nobler animals—lion, or leopard, or horse, or dragon—made so sublime as this quiet head of the domestic ass, chiefly owing to the grand motion in the nostril and writhing in the ears." He contrasts this with the "slovenly and mean" cow in the *Adoration of the Shepherds*.¹

There are frogs, a snake, a peacock, and a rabbit in the Louvre *Susannah at the Bath*. In the *Origin of the Milky Way* (National Gallery) Juno is attended by two peacocks. A rather heraldic eagle carries the thunderbolts of Jove. In the *Adoration* already mentioned is a peacock in which Ruskin notices "the peculiar flatness of the back and undulation of the shoulders; the bird's body is all there, though its feathers are a good deal neglected; and the same thing is noticeable in a cock who is pecking among the straw near the spectator, though in other respects a shabby cock enough."

Jonah's whale is painted as a shaggy monster with canine teeth.

Veronese,
1528-1588

The dog is painted by Veronese (Paolo Caliari of

¹ *The Stones of Venice*, 1853, vol. iii. p. 336.

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Verona) in many subjects from the Gospels. Amongst these are the *Adoration* (National Gallery, Dresden, and Milan), the *Feast of Cana* and the *Disciples of Emmaus* (Louvre), and the *Supper at the Pharisee's House* (Venice, Accademia). In this last the dog is in front, and it appears from a document discovered by M. Basquet that in 1573 Veronese had to appear before the Holy Office on account of this picture, which was painted for a convent. The frank inclusion of everyday life of which we spoke is now connected, in the mind of the Counter-Reformation, with heresy. The "buffoons, dwarfs, drunken Germans and other fooleries" were objected to, and it was suggested that the Magdalen should be put in the place occupied by the dog.

In the National Gallery *Adoration* (painted in the same year), the dog has on a collar of blue material laid over the leather. An arresting incident in the very middle of this picture is a man striking up with all his force at a refractory and vicious-looking camel, whose snarling lips are well rendered. The *Mary Magdalene in the house of Simon the Pharisee* (Turin) has two dogs in the foreground, one coming from under the tablecloth, and a parrot on the ledge of the portico screws round its head to look down with one eye at the excited group of Pharisees below. Two dogs have got a cat down

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in the foreground of the *Supper in the Pharisee's House* (Milan, Brera). It is, however, rendering a very good account of itself both with teeth and claws. The dog in *Happy Union* (National Gallery) is probably introduced to suggest faithfulness, in contrast to the unfaithfulness which is the subject of one of the other three allegories. Ruskin says that the dog is constantly introduced by the Venetians in order to give the fullest contrast to the highest tones of human thought and feeling. "They do this not because they consider him the basest of animals, but the highest, the connecting link between men and animals, in whom the lower forms of really human feeling may be best exemplified, such as conceit, gluttony, indolence, petulance. But they saw the noble qualities of the dog also—all his patience, love, and faithfulness."¹

A monkey in the *Family of Darius* (National Gallery) clings to the finial of a balustrade with one hand, which is far too human in shape. The thumb is longer than in the true monkey form.

¹ *Modern Painters*, vol. v. ch. vi. § 14.

Petrarch took a dog with him to the farm at Vauclose. "The dog was a great feature, being a gift from Cardinal Colonna, and he is the hero of one of Petrarca's Latin Metrical Epistles, in which he is extolled for his agreeable manners and for the way in which, forgetting the princely luxury to which he is accustomed, he adapts himself to his humble surroundings." (Cf. Epist. Metr., Lib. iii. Ep. i.).—Maud F. Jerrold, *Francesco Petrarca*, 1909.

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From the *Metamorphoses* of Ovid came the story of *Europa and the Bull*, which Veronese has painted in two versions, at Rome and Vienna; a study for, or copy of this, is in the National Gallery. In the Rome picture, Jupiter under the form of a bull has enticed Europa to mount his back, and is going to swim with her off to Crete. The dog on the left looks on with some excitement at his mistress' prank. A jealous cow, with open mouth and a ludicrous expression in her round staring eye, seems strongly to disapprove of the proceedings.

In *Scorn*, another picture of the series of which *Happy Union* is one, an ermine, again as in the Lotto an emblem of chastity, is painted. It is on the arm of one of the girls, looking back, its head twisted in an awkward position, as though it were glad to get away from the distasteful presence of the man lying under the foot of Cupid.

CHAPTER IX

PADUA

Justus of
Padua,
d. 1400

AN early painter, known by a name which recalls his quarter of a century's work in Padua, where he studied the paintings of Giotto, is Justus—Giusto di Giovanni—of Padua.

A very good example of his art is the *Coronation of the Virgin* (National Gallery), dated 1367. The painting of the ass is excellent; the long upper lip, the curve of the nose, and the peppering of white on the dark hair are all carefully rendered. The ox is less good, and the ram is as clumsy and wanting in modelling as those of Margaritone.

Mantegna,
1431-1506

Though Justus is included here, it is not by such work that the character of Paduan painting is shown. The spirit of revived antiquity, which here owed so much to the enthusiastic teaching of Squarcione, is seen in all its impressive grandeur in Andrea Mantegna. He felt and shared in the life which Greek and Roman sculpture had handed down. But he too, brought up on the farm, painted nature from loving observation and for its own sake.

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In the *Madonna of Victory* (Louvre), painted for Francesco Gonzaga, Marquis of Mantua, in 1495, to celebrate the battle of Fornovo, he has introduced one of those apses of fruit and flowers which he may have designed as a background for some religious representation or secular triumph. Here parrots and a sulphur-crested cockatoo are seen chained by the leg to the foliage. This is a bird we are hardly prepared to find in Italy in the fifteenth century, as it is peculiar to the Australasian region.

An *Adoration* (Florence, Uffizi) has about it a suggestion of the stage. Possibly it is a recollection of scenery which he had designed for a similar representation. In it a camel is being brought down the practicable roadway by a crowd of supers. The star and the banks of angels have also a "property" appearance.

The incongruity which we have noticed in other religious pictures is very marked in the *Christ's Agony in the Garden* (National Gallery); somehow we should not have expected it from a painter of the monumental gravity of Mantegna. But the shock which the ludicrous play of the rabbits gives us does heighten the effect of the supreme spiritual tension experienced alone by the Saviour, as the Apostles, absolutely overcome, sleep open-mouthed. Two of the rabbits face each other, watching, ready to jump to this side or that according to

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the other's movement. Of another group of three, all alert so that you feel that the slightest sound would send them scuttling to their burrows, one sits up and cuffs another with quickly thrust-out paw.¹ Two tiny storks or egrets, in either case quite out of proportion to the human figures, stand in the river, and an eagle perches in a tree. Sir E. T. Cook² calls this bird a cormorant, to which it has some resemblance, but I believe that it is an eagle. The beak and feet particularly should be noticed. It is the same bird as the one which sits on the tree in Basaiti's *Madonna of the Meadow*.

It might be thought that a web-footed bird like the cormorant would not be a percher, and that this would alone decide the question, but it appears to be a fact that it does settle and sometimes even nest in a tree: this was noticed as its habit as far back as Pliny.³

Two rabbits come out of their burrows in the *Parnassus* (Louvre), and there is a squirrel which seems

¹ The rabbit is very frequently painted, and was a common feature of Italian country life. Annibale Caro, advising Torquato Conti as to the building of the Villa Catena near Poli in 1563, speaks of a deer park, dovescots, and rabbit-warrens as the first necessities of a country house.—See Rudolfo Lanciani, *Wanderings in the Roman Campagna*, 1909, p. 212.

■ *Handbook to the National Gallery*, vol. i. p. 642.

■ "Cormorants not uncommonly breed on inland lakes and swamps, especially in the proximity of trees. Cormorants perch with ease on rocks, posts, and limbs of trees . . . and not infrequently they roost in trees with the head drawn back upon the shoulders."—A. H. Evans in *Cambridge Natural History* (Birds), vol. ix. p. 78.

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to wish to join in the dance in front of Mars and Venus.

Truly magnificent even in their present repainted state are the five scenes from the *Triumph of Julius Cæsar*, at Hampton Court, originally painted in tempera for the Ducal Court at Mantua.

The elephants are very plainly African; they have large ears, and the extremity of the trunk is without the long upper finger of the Asiatic species. The Eastern sheep which we saw in the Basaiti picture also appear, and the smooth white bull with pendulous neck.

Like the religious *Rappresentazione*, the *Trionfo* was not a matter of imagination only. Mantegna had seen with his own eyes these processions, which the greatest painters and most learned scholars of the day combined to arrange. They gradually took the place of the religious ones as the Renaissance grew to its full development. The sculptures of the Arch of Titus and similar remains of Roman greatness formed their groundwork; for in that country, amongst the ancient monuments, with fresh antiquities constantly being unearthed, literature was not the only means by which the classical tradition was continued.

The paintings in the Camera dei Sposi, Castello di Corte, Mantua, are of a processional nature, though not after this classic model.

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In the *Meeting of Margrave Ludovico of Mantua with his Son Cardinal Francesco Gonzaga*, there is a dog close at the heels of the Margrave. No doubt this was a favourite companion. Benvenuto Cellini had such a "shock dog," or shaggy retriever, given to him by Duke Alessandro, which, besides following the gun, was an excellent house-dog, and defended his shop when broken into by robbers.¹ Other dogs are to be seen in the suite of the Margrave.

Francesco
Mantegna,
c. 1470-1517

There are in the National Gallery two paintings by Francesco Mantegna, the son and pupil of Andrea, which may be mentioned here. Religious symbolism is the note of the *Christ and the Magdalen*. A vine grows luxuriously over the dead tree, signifying perhaps the inevitable permanence of life as shown in the Resurrection. A serpent attacks a nest of eggs, which always have that significance, and there is a curious hive round which bees are swarming. The monks were great bee-keepers, the honey being used instead of sugar and the wax for candles, and they drew many fanciful and useful lessons from them. Peter of Capua calls the risen and ascended Saviour *Apis Ætherea*—the Heavenly Bee. Masolino paints a swarm of bees in San Clemente, Rome; but here they are a necessary part of the story of the infant Ambrose.

¹ *Memoirs of Benvenuto Cellini*, trans. Roscoe, ch. x.

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In another Francesco, *The Holy Women at the Sepulchre*, are two ducks quarrelling in a pond, and a tortoise on the bank. This is the European pond-tortoise, and its habits may have caused it to be painted as a symbol here. At the commencement of the winter it constructs an underground chamber, in which it remains buried in slumber until spring.

A fly is painted by Gregorio Schiavone on the step of the throne of the *Madonna and Child with Saints* (National Gallery), to the right of the *cartellino* in which he describes himself as the pupil of Squarcione. It will be remembered that Crivelli, whose flies have already been noticed, was also a follower of Squarcione.

Perhaps one of the early stories of Giotto may have had common currency, and have suggested the painting of the fly. Vasari tells it thus: "It is said that Giotto, when he was still a boy and studying with Cimabue, once painted a fly on the nose of a figure on which Cimabue himself was employed, and this so naturally, that, when the master returned to continue his work, he believed it to be real, and lifted his hand more than once to drive it away before he should go on with the painting."¹

¹ *Lives*, vol. i. p. 78.

CHAPTER X

LOMBARDY

Foppa,
c. 1425-1492

VINCENZO FOPPA has painted swallows on the cornice and rafters of the dismantled building under whose shadow the *Adoration of the Kings* takes place (National Gallery). In comparison with Crivelli's swallow they are feebly realised. Sheep feed on the steep hillside, and two of the riders in the train of the kings have hawks on their wrists.

Luini,
c. 1475-1533

The backgrounds of Bernardino Luini's larger compositions are made interesting by his constant use of the animal motive. In the *Adoration of the Magi* (Louvre) there is a camel amongst the horses of the distant retinue. In a more crowded rendering of the same subject (Saronno, Sta. Maria dei Miracoli) he has painted Lorenzo's giraffe in the cavalcade. Here the rendering is on the whole faithful, and the reticulated protective markings, like sunlight thrown through a trellis of boughs, are well brought out. There are camels also here, as in the *Israelites leaving Egypt* (Milan, Brera). The giraffe also appears in a picture

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in the Cathedral, Como, where it is led by a man with a rope, and looks back over (a good way over) its shoulder. An elephant, a tiger (?), and camels are included in the procession.

In the *Crucifixion*, at Lugano, his pleasure in painting the dog with the soldiers who have been dicing for the seamless coat is very evident. Another dog occurs in the left-hand corner of the fresco, turning its back upon the group of holy women.

A cat sits at the feet of Judas in the fresco of the *Last Supper* in the same church. A cat and dog are painted in the *Sposalizio* in San Maurizio, Milan.

A portrait of a lady, attributed to Luini, was shown at the Exhibition of Early Italian Art at the New Gallery in 1893-4: she is carrying in her right hand a pet animal of the marten tribe. In the Czartoryski Gallery, Cracow, is a similar picture, perhaps by Boltraffio, in which the animal, which may be a ferret, looks round, its paws on the girl's left arm as she caresses it with her right hand.

Sodoma's portrait of himself at Monte Oliveto, attended by badgers and ravens, suggests at once his fondness for animals. He kept birds there while painting the frescoes of the *Life of St. Benedict*, ordered by the monastery, and in the still extant accounts are the charges for seed.

Sodoma,
1477-1549

ANIMAL LIFE IN ITALIAN PAINTING

These frescoes are full of animal life, very unequally painted. A swan with a ludicrous neck and altogether ill-shaped is close to his own portrait; an equally bad peacock appears in the scene in which a raven and a cat are feeding, with characteristic action, on different sides of a pillar. Several assistants were employed here.

According to Vasari, who loathed him, Giovanni Antonio Bazzi's house was almost as hospitable to the lower creatures as Noah's ark. "He delighted in keeping all sorts of strange animals in his house—badgers, squirrels, monkeys, dwarf asses, Barbary steeds to run in the *palio*, ponies from Elba, jays, bantams, Indian turtle-doves, and other animals of a similar kind."¹ An ape rode with him on the saddle in the race of San Bernaba in Florence. He had a raven which would imitate his voice so exactly that if any one knocked at the door it was as though Sodoma himself had said, "Come in!"

Talking birds seem to have been much prized. The Archduke Philip's green parrot has already been mentioned. Salimbene, two centuries earlier, tells us of a talking crow of Gregorio di Montelungo, in Ferrara. "The crow talked like a man, and was great at taking people in. It used to get up in the

¹ *Le Vite*, ed. Milanesi, vol. vi. p. 380; *Lives*, vol. iii. p. 356.

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night and call the travellers from their lodgings, saying, 'Who wants to come to Bononia? Who wants to come to Dojulum? Who wants to come to Peolan? Come, come, come! quickly, quickly, quickly! get up, get up! come, come! Bring your things! Let us be off, let us be off! To the boat.' Newcomers, not having heard of the deceptive crow, used to get up and take all their luggage and spend a good part of the night on the bank of the Po, waiting in vain for the boat, before they realised that they had been tricked."¹

Vasari has no sympathy with such things. "This animal," he contemptuously says of Sodoma, "frittered away much time with his beasts and fooleries, and so neglected his work." In more than one respect he recalls Rossetti (whose friends were expected to find his wombat the nicest beast on earth), and the "ragging" spirit which tempered the ideals of the Pre-Raphaelite Brotherhood.²

In answer to some municipal demand, he sends the following inventory: "Be it herewith known and notified to you, my honourable fellow-townsmen, by Me,

¹ Tom. xxxii. pars i. p. 390.

² Rossetti, in this mood, wrote—

"Oh! How the family affections combat
Within my breast! Each hour throws a bomb at
My burning soul—neither from owl nor from bat
Can peace be gained, until I clasp my wombat."

ANIMAL LIFE IN ITALIAN PAINTING

Master John Sodoma, in respect to my possessions as under : First, then, I have a garden by the new fountain, where I sow and others reap. Then in Vallerozzi, a house as my residence, not to mention a lawsuit with one Niccolo di Libri. In my stalls eight horses . . . further I have a monkey ; moreover a raven, which I keep by me in order that he may teach from his cage a theological jackass also to speak. Item, an owl to frighten the witches, 2 peacocks, 2 dogs, 2 cats, a sparrow-hawk, and other birds of prey, 6 fowls, 18 chicks, 2 moorfowl [guinea-fowl?], and many other birds, to name all of which would only cause confusion."¹ Amongst the property left at his death was a parrot in a cage.²

In the *Leda* (Rome, Borghese), in addition to the powerful swan, is a snail, a thrush, a goldfinch, and a dove.³ In the Berlin *Charity* a pelican is painted in a nest in a tree.

The value of Vasari's condemnation of the keeping of pets as representing the opinion of the time was considered in the first chapter. Mr. Berenson has acutely summed up his credibility by saying that he said the

¹ *Lives*, vol. iii. p. 357, *note*. The genuineness of this document is, however, open to doubt.

² R. H. Hobart Cust, *Giovanni Antonio Bazzi*, 1906, p. 64, *note*.

³ I follow Morelli in giving this picture to Sodoma, either as original or an early copy.

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very best he could about his friends—or a little more—and did not hesitate to say the worst of those who were his rivals. “Everything he tells us about the Florentine artists still living at the beginning of the sixteenth century has the value of living tradition, although allowance must be made for his occasionally becoming the mouthpiece of still smouldering hatreds, which make him a partisan even in matters of the past. His point of view, furthermore, is grossly provincial, not to say municipal, and his opinion as to the relative importance of Florentine art in general is not to be taken without criticism, and still less his estimates of artists such as Perugino, Pinturicchio, or Sodoma, who came from the outside to spoil the trade of Florentines and Tuscans.”¹

An *Adoration* (Milan, Brera) by Gaudenzio Ferrari contains in one of the panels an elaborately dressed youth on horseback with a hawk on his hand. A monkey sits behind him. In the foreground a man is holding a leopard which has a strong chain wrapped twice round its neck. No doubt it is meant for the hunting leopard, but it is covered at regular intervals with spots, in groups of three, as though put on with a stencil. A quaint little curly dog accompanies a dwarf in the middle panel, and in that on the left there is a camel.

Ferrari,
c. 1481-1547

¹ *Study and Criticism of Italian Art*, second series, 1902, p. 117.

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Correggio,
1494-1534

Another weebegone lion is painted by Correggio (Antonio Allegri) in the *Madonna di S. Girolamo* (Parma, Royal Gallery). The lion was intentionally somewhat conventionalised in these pictures, and is usually of the type made familiar by the block-books of the *Biblia Pauperum*, but here evidently it is the African lion.

The dog appears several times with the cherubs in the frescoes of San Paolo, Parma, generally much worried by their attentions. One particularly, a long-nosed greyhound hugged tightly round the neck, has the strained look and the averted eye which any one who has seen dogs and children together must have noticed.

A spaniel, which has rushed up just too late to reach the eagle which is carrying off *Ganymede* (Vienna, Imperial Gallery), stands and barks vigorously into the air. The symbols of the Evangelists have as a rule been neglected, but the eagle in the *St. John* (Parma, S. Giovanni Evangelista), curiously fitted into a corner of the lunette, is painted in an unconventional manner, preening its wing feathers with its beak.

A rabbit peeps inquisitively round some foliage at the *Virgin and Child* in the National Museum, Naples.

The painters of the decadence do not concern us in the present inquiry, but by contrast they light up the methods and ideals of their predecessors. The glow

THE DECADENCE

of the Renaissance, to which Mr. Berenson specifically refers, has died down. The loving perception and rendering of the individually beautiful in nature is no longer a motive. Conventional forms and textures take the place of vividly realised living quality of surface and material. "Furniture, utensils, houses, animals, birds, weapons," says Symonds, "are idealised—stripped, that is to say, of what in these things is specific and vital."¹

A motive significant of this decadence is seen in the *Holy Family*, by Baroccio (1526-1612), in the National Gallery: their amusement at the terror of a bird, the goldfinch again, and the eagerness of a cat.

Ruskin says: "In representing, nay, in thinking and caring for these beasts, man has to think of them essentially with their skins on them and their souls in them. He is to know how they are spotted, wrinkled, furred, and speckled, and what the look of them is in the eyes, and what they grasp or cling or trot or pat in their paws and claws. He is to take every view of them, in fact, except one—the butcher's view."

Bassano (1510-1592) can hardly be acquitted of having taken this view. He seems to have cared most for animals that are good to eat; and in a picture of the *Building of the Ark* (Rome, Doria Gallery) a regular

¹ *The Renaissance in Italy*, vol. vii. p. 233.

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farmyard is gathered together ready to go in. They are exclusively the edible domestic animals.

The subject of *Lazarus and Dives* (Vienna) gives him the opportunity of introducing the rich man's open-air larder, which exactly faces the high table where he is feasting under a colonnade. Rows of plates, dishes, ladles, and other implements of cookery are arrayed, and a hare, chickens ready plucked, fish, and other food is displayed. Two dogs lick the poor man's wounds;¹ a cat and a monkey quarrel amongst the pots and pans. A peacock is the one spot of beauty in the sordid scene, and one imagines him smacking his lips over this.

Even when he paints the power of *Orpheus*, it is over the inhabitants of the poultry-yard that he thinks of it as being exercised. Technically he has his merits, but they are the merits of a descending scale, and in his treatment of animals he is felt to be in contrast with the best period of Italian art.

Caravaggio goes even further, and makes a roast chicken the obvious point of interest in his *Supper of Emmaus*.

¹ The same incident is painted in the *Good Samaritan* in the National Gallery.

APPENDIX A

ANIMALS, BIRDS, REPTILES, FISHES, AND INSECTS REPRESENTED BY THE ITALIAN PAINTERS

Ape or Monkey.—Jacopo Bellini, Gentile Bellini (school), Giovanni Bellini, Gentile da Fabriano, Botticelli, Ludovico Mazzolino, Veronese, Bassano, Pinturicchio, Montagna, Peruzzi, Michele di Matteo, Bernardino Jacopi, Andrea del Sarto (?), Lorenzo Costa, Moretto, Gaudenzio Ferrari, Gozzoli.

Lion.—Giotto, Pietro Lorenzetti, Lorenzetti (school), Andrea da Firenze, Cima da Conegliano, Pinturicchio, Filippino Lippi, Crivelli, Titian, Basaiti, Catena, Matteo da Gualdo, Raphael, Bonifazio Veronese, Cosimo Tura, Pacchiarotto, Uccello, Botticini, Moretto, Sassetta, Jacopo Bellini, Carpaccio, Correggio, Leonardo da Vinci.

Leopard.—Gentile da Fabriano, Gozzoli, Giorgione (school), Luini, Gaudenzio Ferrari.

Cheetah.—Gentile da Fabriano, Gozzoli, Titian, Jacopo Bellini, Andrea da Firenze, Pesellino.

Lynx.—Pisanello, Bacchiacca.

Genet.—Carpaccio.

Wild-cat.—Pisanello.

Domestic Cat.—Orcagna, Antonello da Messina, Gozzoli, Pinturicchio, Luini, Sodoma, Girolamo del Pacchia, Titian, Bassano, Ghirlandajo, Lorenzo Lotto, Domenico di Bartolo, Leonardo da Vinci, Cosimo Rosselli, Moretto.

Dog.—Most painters.

Wolf.—Giotto, Andrea da Firenze (?), Sassetta.

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- Fox*.—Andrea da Firenze (?), Pisanello, Pietro Lorenzetti.
Bear.—Giotto, Filippino Lippi, Pisanello, Uccello, Pesellino.
Badger.—Sodoma.
Horse, Ass, or Mule.—Most painters.
Domestic Ox.—Most painters.
Buffalo.—Uccello.
Goat.—Margaritone, Giotto, Pisanello, Signorelli, Fiorenzo di Lorenzo, Titian, Domenico Campagnola, Andrea del Sarto (?), Bacchiacca, Botticelli, Gozzoli, Lorenzo di Credi.
Sheep.—Margaritone, Giotto, Taddeo Gaddi, Orcagna, Justus of Padua, Andrea da Firenze (?), Botticelli, Lorenzo di Credi, Fra Angelico, Foppa, Crivelli, Perugino, Titian, Francesco da Volterra, Bonifazio Veronese, Michael Angelo, Carpaccio, Palma Vecchio, Lorenzo Costa, Pietro di Puccio, Domenico Campagnola, Moretto, Gaudenzio Ferrari, Giovanni Bellini, Giorgione.
Deer.—Pietro Lorenzetti, Lorenzetti (school), Gozzoli, Cima da Conegliano, Pisanello, Bono, Dosso Dossi, Botticelli, Battista di Dossi, Liberale da Verona (?), Carpaccio, Matteo di Balducci, Montagna, Raphael, Jacopo Bellini, Pinturicchio, Correggio, Pollajuolo, Gentile Bellini (school), Bacchiacca.
Gazelle.—Gentile Bellini.
Elephant.—Mantegna, Peruzzi, Raphael, Luini.
Boar or Pig.—Sassetta, Luini, Pisanello, Moretto, Pinturicchio.
Giraffe.—Gentile Bellini (?), Luini, Peruzzi, Andrea del Sarto (?), Raphael, Pesellino (school).
Camel.—Giotto, Pietro Lorenzetti, Lorenzetti (school), Pinturicchio, Filippo Lippi, Gozzoli, Perugino, Luini, Mantegna, Raphael, Veronese, Fra Angelico, Carpaccio, Gentile Bellini, Sassetta, Benedetto Bonfigli, Andrea Sabatini, Leonardo, Gaudenzio Ferrari, Lorenzo Costa, Lorenzo Monaco, Pesellino (school), Orcagna.
Marten.—Luini (?), Lotto, Bacchiacca, Boltraffio (?).
Weasel.—Pisanello.
Stoat (Ermine).—Lotto, Veronese.
Hare.—Pisanello, Gentile Bellini, Pinturicchio.

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Rabbit.—Cima da Conegliano, Lotto, Tintoretto, Jacopo Bellini, Giovanni Bellini, Botticelli, Mantegna, Cosimo Tura, Pinturicchio, Crivelli, Giovanni di Paolo, Titian, Carpaccio, Piero di Cosimo, Piero della Francesca, Moretto, Correggio, Francesco del Cossa, Cariani, Timoteo Viti.

Squirrel.—Giovanni Bellini, Mantegna, Raphael.

Rat.—Raphael.

Bat.—Pisanello.

Whale.—Michael Angelo, Tintoretto.

Eagle.—Jacopo Bellini, Pisanello, Francia, Correggio, Titian, Cosimo Tura, Basaiti, Mantegna, Raphael.

Hawk or Falcon.—Giotto, Pietro Lorenzetti, Gentile da Fabriano, Cosimo Tura, Andrea da Firenze, Gozzoli, Bonifazio Veronese, Foppa, Verrocchio, Pinturicchio, Ghirlandajo, Michele di Matteo, Cosimo Roselli, Giovanni Bellini, Dosso Dossi, Jacopo Bellini, Perugino, Raphael, Francesco Cossa, Filippo Lippi, Titian, Pesellino, Gaudenzio Ferrari, Veronese, Lorenzo Costa.

Owl.—Cosimo Tura, Perugino, Dosso Dossi, Ludovico Mazzolino, Giorgione (school).

Scops Owl.—Antonello da Messina.

Vulture.—Pisanello, Carpaccio, Crivelli.

Raven.—Lorenzetti (school), Uccello, Giovanni Bellini, Pinturicchio, Sodoma.

Jackdaw.—Giotto, Pinturicchio.

Magpie.—Piero della Francesca, Antonello da Messina (?), Gozzoli.

Chough.—Lorenzetti (school).

Jay.—Giotto, Gentile da Fabriano, Gozzoli.

Woodpecker (green).—Giotto.

„ (*spotted*).—Giotto.

Kingfisher.—Pisanello, Cima da Conegliano, Giovanni Bellini, Marco Bello.

Heron.—Pisanello, Francesco del Cossa, Pisanello (school).

Crane.—Lorenzetti (school), Piero di Cosimo, Crivelli, Raphael, Giovanni Bellini, Veronese.

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- Stork*.—Lorenzetti (school), Giovanni Bellini, Cima da Conegliano, Mantegna, Raphael, Pisanello.
- Flamingo*.—Crivelli, Marco Bello.
- Pelican*.—Piero di Cosimo, Pisanello, Sodoma, Jacopo d'Avanzi.
- Spoonbill*.—Dosso Dossi.
- Lapwing (Pewwit)*.—Marco Bello.
- Swan*.—Cima da Conegliano, Cosimo Tura, Filippo Lippi, Sodoma, Piero della Francesca, Correggio, Michael Angelo, Girolamo di Carpi, Francesco del Cossa, Gianpedrino, Domenico Puligo (?), Veronese, Filippino Lippi, Giorgione.
- Goose*.—Pisanello.
- Domestic Duck*.—Crivelli, Francesco Mantegna.
- Wild Duck*.—Pisanello, Gozzoli, Pinturicchio, Ghirlandajo, Marco Bello, Pietro Lorenzetti.
- Domestic Fowl*.—Crivelli, Bassano, Dosso Dossi, Lo Spagna, Mezzastris, Tintoretto.
- Pheasant*.—Pietro Lorenzetti, Filippo Lippi, Pinturicchio, Piero di Cosimo.
- Partridge*.—Giovanni Bellini, Antonello da Messina, Catena, Titian, Benedetto Diana, Cima da Conegliano, Luini, Cariani, Marco Bello.
- Grouse*.—Gozzoli.
- Quail*.—Giotto, Antonio Pollajuolo, Pisanello.
- Guinea-fowl*.—Carpaccio, Benedetto Diana, Cariani, Lazzaro Bastiani.
- Peacock*.—Lorenzetti (school), Gentile da Fabriano, Giovanni Bellini, Botticelli, Filippo Lippi, Gozzoli, Crivelli, Antonello da Messina, Pesellino, Sodoma, Tintoretto, Raphael, Pinturicchio, Carpaccio, Montagna, Ghirlandajo, Stefano di Zevio, Bastiani.
- Turkey*.—Andrea del Sarto (?).
- Parrot*.—Orcagna, Gozzoli, Mantegna, Girolamo di Santa Croce, Carpaccio, F. Floris (?), Peruzzi, Veronese, Giovanni Bellini, Bacchiacca, Andrea del Sarto (?).
- Cockatoo*.—Mantegna.
- Hawfinch*.—Giotto.
- Goldfinch*.—Giotto, Piero della Francesca, Sano di Pietro, Botticelli,

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Francia, Filippo Lippi, Gentile Bellini (school), Filippo Mazzola, Pisanello, Andrea del Sarto, Sodoma, Baroccio, Andrea Vanni, Carpaccio, Montagna, Piero di Cosimo, Ghirlandajo, Bastiani, Ambrogio di Predis, Domenico Morone, Raphael, Veronese, Bronzino.

Chaffinch.—Giotto, Pisanello.

Wagtail.—Giorgione (school), Buffalmacco (?).

Golden Oriole.—Gozzoli.

Hoopoe.—Pisanello, Pinturicchio, Montagna.

Thrush.—Giotto, Gozzoli, Sodoma.

Blackbird.—Gozzoli.

Robin.—Giotto, Buffalmacco (?).

Great-Tit.—Giotto, Gozzoli.

Blue-Tit.—Filippino Lippi.

Swallow.—Crivelli, Foppa, Montagna, Matteo da Gualdo.

Bee-eater.—Cosimo Tura, Ghirlandajo, Gozzoli, Pinturicchio.

Pigeon or Dove.—Pisanello, Giorgione (school), Giotto, Crivelli, Piero di Cosimo, Piero della Francesca, Uccello, Botticelli, Carpaccio, Bronzino, Basaiti, Raphael, Ghirlandajo, Marco Bello, Alvise Vivarini.

Lizard.—Cima da Conegliano, Filippo Lippi, Giovanni Bellini, Titian, Carpaccio, Francia.

Frog.—Cosimo Tura, Carpaccio, Tintoretto.

Toad.—Carpaccio, Marco Bello.

Snake.—Piero di Cosimo, Antonella da Messina, Jacopo Bellini, Giovanni Bellini, Pisanello, Botticelli, Carpaccio, Titian, Tintoretto, Cima da Conegliano, Alesso Baldovinetti, Bronzino, Raphael, Pietro Lorenzetti.

Crocodile.—Lorenzetti (school).

Tortoise.—Francesco Mantegna.

Snail.—Crivelli, Sodoma, Paolo Farinato, Raphael.

Dogfish.—Raphael.

Skate.—Raphael.

Octopus.—Duccio.

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Crayfish.—Duccio.

Various Fish.—Duccio, Bruno di Giovanni, Masaccio, Mantegna, Botticini (?), Perugino, Bassano, Cima da Conegliano, Lorenzo da Sanseverino, Raphael, Taddeo Gaddi (school), Veronese, Titian, Pietro Lorenzetti.

Locust.—Raphael (school).

House-fly.—Crivelli, Gregorio Schiavone, Marco Marziale.

Bee.—Masolino, Francesco Mantegna.

Hornet.—Botticelli.

Red Admiral.—Pisanello.

Clouded Yellow.—Pisanello.

Scarce Swallow-tail.—Pisanello.

Various Butterflies and Moths.—Piero di Cosimo, Montagna.

Spider.—Veronese.

Note.—A query refers to the painter, not to the animal. Thus pictures begun by Gentile Bellini and Andrea del Sarto were completed by other painters.

APPENDIX B

PAINTINGS IN THE NATIONAL GALLERY SUGGESTED FOR STUDY

FLORENCE

564.	Margaritone.	The Virgin and Child.	Ox, ass, sheep, goats.
574.	Orcagna.	The Adoration of the Magi.	Ox, ass, sheep, dog (?), camel.
579.	Taddeo Gaddi(school).	The Baptism of Christ.	Fish.
583.	Uccello.	The Battle of St. Egidio.	Horses.
283.	Gozzoli.	The Virgin and Child Enthroned.	Goldfinch, great-tit.
1033.	Botticelli.	The Adoration of the Magi.	Ox, ass, dog, monkeys, rabbits, deer.
1034.	„	The Nativity.	Ox, ass.
781.	Botticini (?).	Tobias.	Dog, fish.
227.	„	St. Jerome.	Lion.
293.	Filippino Lippi.	St. Jerome and St. Dominic.	Lion, bear, squirrel (?), swan, blue-tit.
648.	Lorenzo di Credi.	The Virgin Adoring the Infant Christ.	Sheep, goats.
698.	Piero di Cosimo.	The Death of Procris.	Dogs, cranes, pelican.
1219.	Bacchiacca.	The History of Joseph.	Mule.
29.	Baroccio.	Holy Family.	Cat, goldfinch.

SIENA

1849.	Pacchiarotto.	The Nativity.	Ox, ass, lion.
S.K.M.	Bernardino Fungai.	Holy Family.	Goldfinch.
167 (see also 218).	Peruzzi.	The Adoration of the Magi.	Elephant, giraffe, camels, monkey, parrot.

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FERRARA

773.	Cosimo Tura.	St. Jerome.	Lion, cows, owl, bee-eater, frog.
1411.	Ercole de' Roberti.	The Adoration of the Shepherds.	Ox, ass, lion.
771.	Bono.	St. Jerome.	Lion, deer, birds.
82.	Mazzolino.	The Holy Family.	Monkey, lamb.

UMBRIA

908.	Piero della Francesca.	The Nativity.	Ox, ass, magpie, goldfinch.
1847.	Signorelli.	The Virgin Crowned by Angels and attended by Saints.	Goats.
288.	Perugino.	The Virgin adoring the Infant Christ.	Fish.
911.	Pinturicchio.	The Return of Ulysses.	Lion, cat, wild-boar, jackdaw.
912-914.	Umbrian School.	The Story of Griselda.	Monkey, camels, bear, deer, sheep, dogs, peacocks, hawks.

VENICE

1436.	Pisanello.	The Vision of St. Eustace.	Bear, stag, dogs, swans, geese, hoopoe, pelicans, herons, chaffinches, kingfisher.
776.	„	St. Anthony and St. George.	Boar.
750.	Gentile Bellini (school).	Madonna and Child Enthroned.	Goldfinch.
812.	Giovanni Bellini.	St. Peter Martyr.	Cattle, donkey, goat, lamb, bird.
1418.	Antonello da Messina.	St. Jerome.	Lion, cat, peacock, birds.
1416.	Filippo Mazzola.	Virgin and Child with Saints.	Goldfinch.
1336.	Liberale da Verona(?).	The Death of Dido.	Deer.
1953.	Lazzaro Bastiani.	The Virgin and Child.	Goldfinch.

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803.	Marco Marziale.	The Circumcision.	Dog, fly.
1120.	Cima da Conegliano.	St. Jerome.	Lion, hawk, serpent.
300.	" "	The Virgin and Child.	Mule, swans, birds.
634.	" "	The Madonna.	Stag, linnet (?).
739.	Crivelli.	The Annunciation.	Peacock, doves.
668.	"	The Beato Ferretti.	Ducks, goldfinch.
788.	"	The Madonna and Child Enthroned.	Goldfinch.
724.	"	<i>Madonna della Rondine.</i>	Lion, dog, mule, rabbits, vulture, flamingo, swallow, snake.
807.	"	The Madonna and Child Enthroned.	Snail.
907.	"	St. Catherine.	Fly.
694.	Catena.	St. Jerome.	Partridges.
234.	"	A Warrior Adoring.	Dog, partridges.
599.	Basaiti.	The Madonna of the Meadow.	Cattle, goat, stork, eagle.
281.	"	St. Jerome Reading.	Lion, dove, snake.
1160.	Giorgione.	The Adoration of the Magi.	Ox, ass, horses.
1173.	" (school).	Unknown subject.	Leopard, deer, owl, peacock, wagtail.
930.	" "	The Garden of Love.	Doves.
35.	Titian.	Bacchus and Ariadne.	Cheetahs, spaniel, snakes.
34.	"	Venus and Adonis.	Mastiff and setter.
735.	Morando.	St. Roch with the Angel.	Dog.
1202.	Bonifazio Veronese.	Madonna and Child with Saints.	Lion and sheep-dog (?).
1313.	Tintoretto.	The Origin of the Milky Way.	Peacocks, eagle.
268.	Veronese.	The Adoration of the Magi.	Dog, camel.
294.	"	The Family of Darius.	Monkey, spaniels.

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1324.	Veronese.	Scorn.	Ermine.
1326.	„	Happy Union.	Dog.
1696.	Venetian School.	Landscape with Nymphs.	Goat, sheep.

LOMBARDY

729.	Foppa.	The Adoration of the Magi.	Horses, swallows, hawks.
734.	Andrea da Solario.	Portrait of Gio. Christophoro Longono.	Deer.
1466.	Lelio Orsi.	The Walk to Emmaus.	Birds.

PADUA

630.	Justus of Padua.	The Coronation of the Virgin	Ox, ass.
1417.	Andrea Mantegna.	The Agony in the Garden.	Rabbits, storks, eagle.
639.	Francesco Mantegna.	Christ and the Magdalen.	Serpent, bees.
1381.	„ „	The Holy Women at the Sepulchre.	Ducks, tortoise.
630.	Schiavone.	The Madonna and Child with Saints.	Fly.

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ILLUSTRATIONS



THE VIRGIN AND CHILD (DETAIL)
MARGARITONE

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JOACHIM RETURNING
TO THE SHEEPFOLDS
GIOTTO

ARENA CHAPEL, PADUA



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ST. FRANCIS PREACHING TO THE BIRDS
GIOTTO

UPPER CHURCH, ASSISI



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GENTILE DA FABRIANO



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RICCARDI PALACE, FLORENCE

GOZZOLI



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PIERO DI COSIMO



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TRIBUTE TO CÆSAR
ANDREA DEL SARTO



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UFFIZI, FLORENCE



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LORENZETTI



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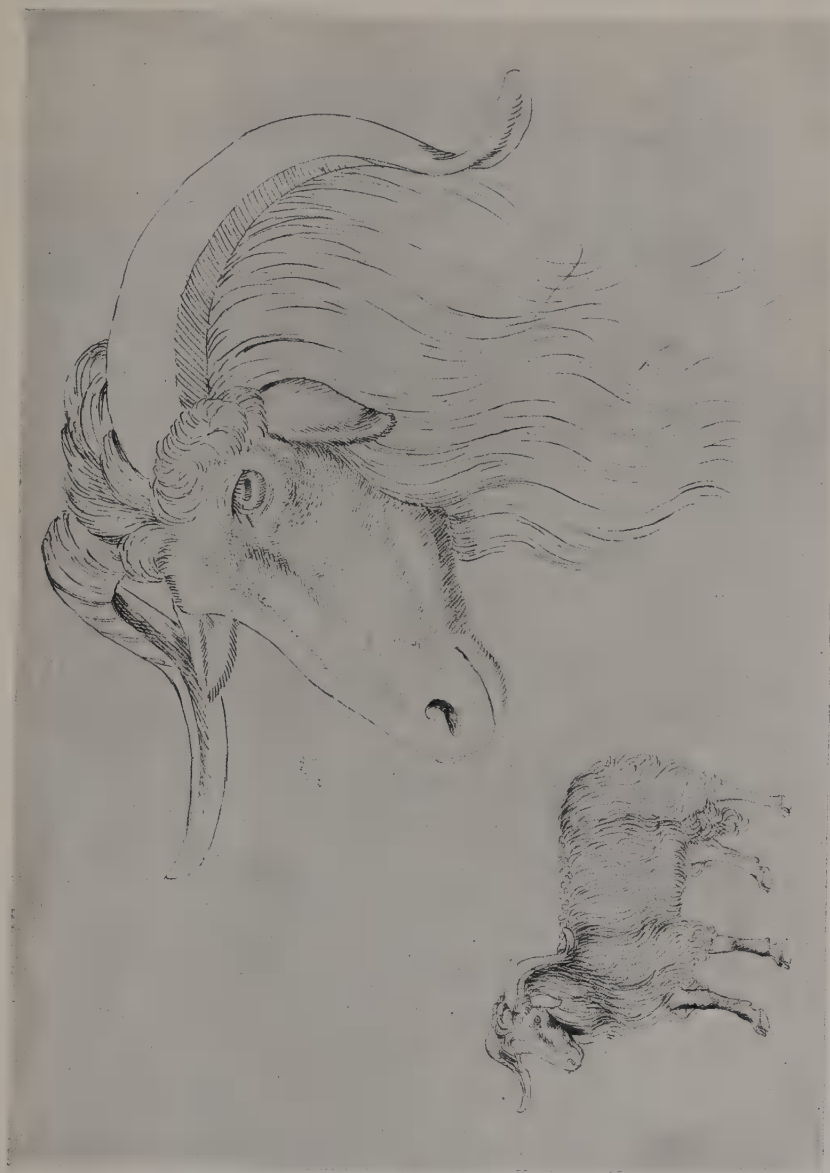


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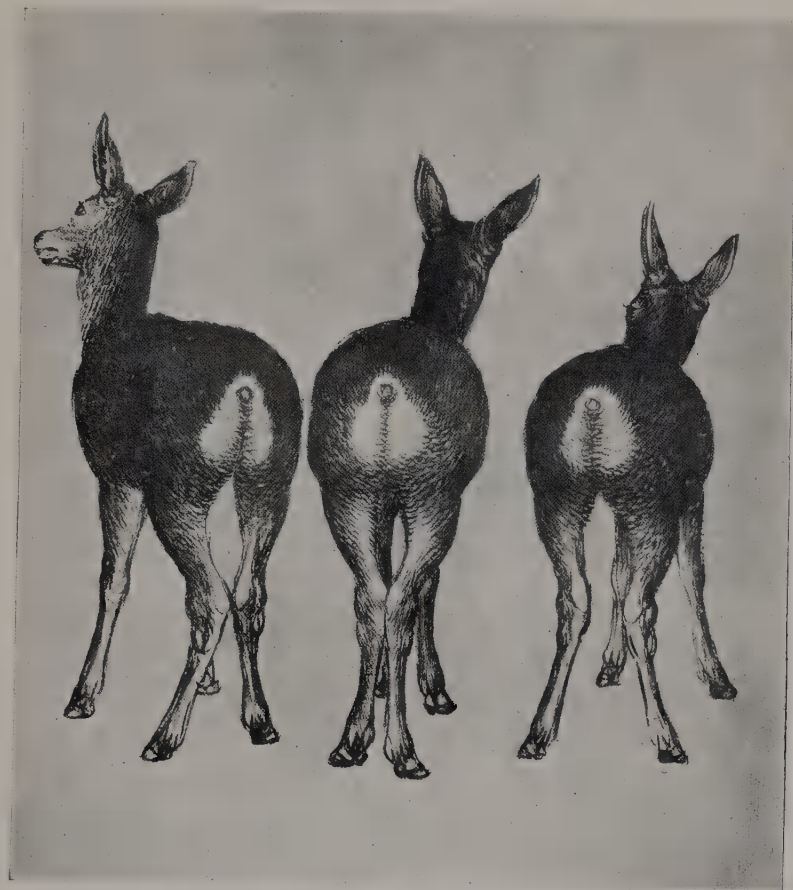
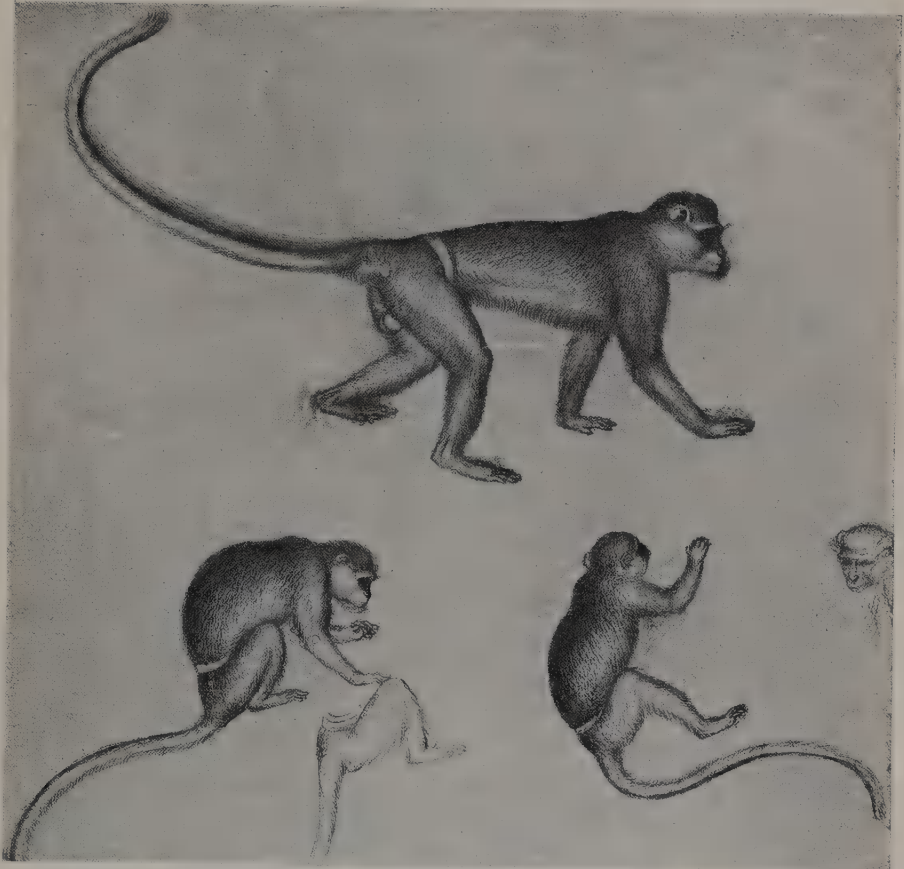


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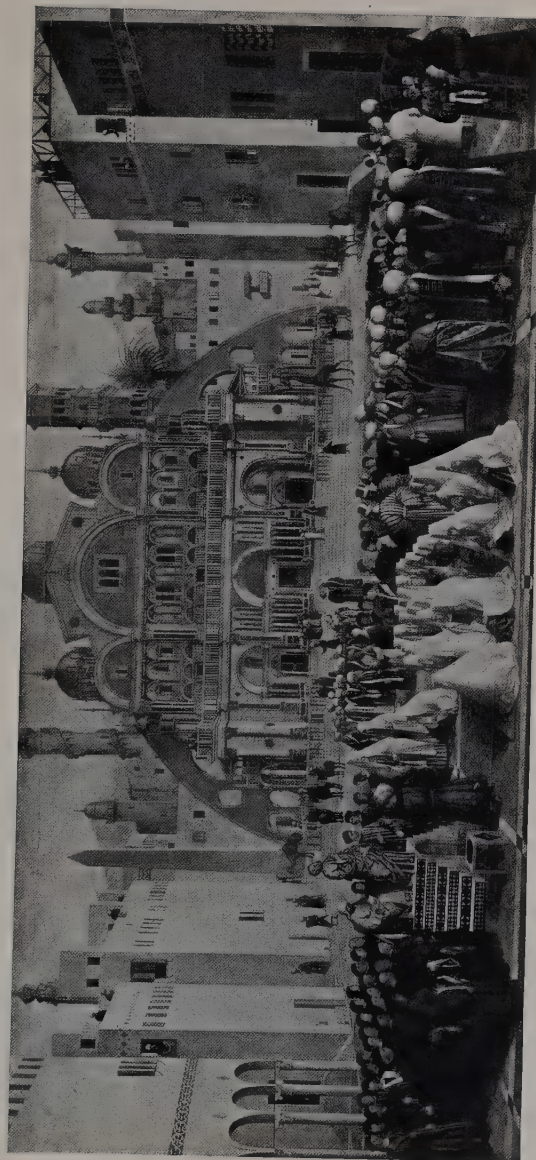


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THE PREACHING OF ST. MARK AT ALEXANDRIA
GENTILE BELLINI



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THE RECEPTION OF THE AMBASSADORS
SCHOOL OF GENTILE BELLINI

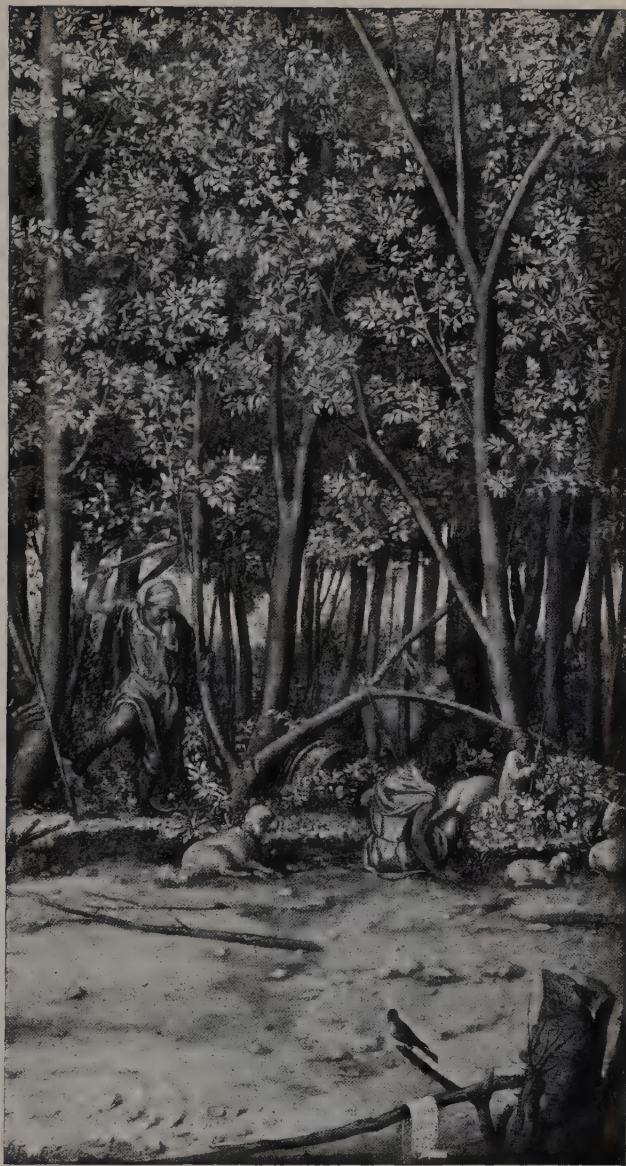


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ST. MARY MAGDALENE IN THE HOUSE OF SIMON
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LUINI

THE CATHEDRAL, COMO



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THE LIFE OF ST. BENEDICT,
PORTRAIT OF HIMSELF (DETAIL)

MONTE OLIVETO

SODOMA

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